

How Mss. Plays are Judged by Producers

DECEMBER
10
1913

PRICE
TEN
CENTS



THAIS LAWTON AS QUEEN CONSTANCE

The Charlotte Cushman Club in Philadelphia



Gould and Marden, N. Y.
MISS AIMEE BOYLE
Late with First School



White, N. Y.
THE MONUMENT TO GENERAL JOHN REGAN



Michels, N. Y.
CHRYSTAL HERNE IN "AT BAY"
39th Street Theater



White, N. Y.
EDWARD ROBINS, A. E. ANSON AND HELEN FREEMAN
In "The Man Inside"—Criterion



White, N. Y.
ANDREW MACK
Management George Moser



MARGARET VALE, NIECE OF PRESIDENT WILSON
To appear in "Omar, the Tent Maker"



White, N. Y.
A SCENE FROM "NEARLY MARRIED"—GAIETY



No. 1823

ARTHUR EDWIN KROWE.



A STREET SCENE IN THE IRISH VILLAGE OF BALLEYMoy—"GENERAL JOHN REGAN."

White, N. Y.

THE HOME-LOVING ACTRESS

FITTING indeed that Philadelphia—the city of homes—should be the first and, so far, only city to open its arms in true friendliness to the actresses who are traveling.

Five years ago a group of large-thinking men and women in that city met to discuss a remark which had been made by a prominent actress: "It is harder to place young women of the theatrical companies in Philadelphia than in any other city; and I am hopeful that someone will solve the problem for them." The result of that meeting, or of several meetings, to be exact, was the proposition that a club should be opened in the central part of Philadelphia for the accommodation of young women connected with the theatrical profession.

A dining-room with table d'hôte meals served at 12 noon, 6 P. M. and 12 midnight; also coffee and inexpensive dishes served at all hours—to be a feature. A reading-room, writing-room, music-room, and a sewing-room with sewing-machines, and facilities for ironing, pressing, etc., to be provided. A number of bedrooms at different prices to meet the need of the various salaries received by the guests. A housekeeper who had a knowledge of nursing should be in charge to care for any guest who should be ill or in any sort of need. That no religious work should be carried on in connection with the club, unless desired by individual guests. No questions should be asked of any guest, nor should there be any rules, except that no liquors or gambling should be permitted.

And the undertaking, large as it seemed, became a delightful reality in the Winter of 1908, through the untiring effort of Mrs. George Spencer Morris, and a generous, wise committee; with the help of the Philadelphia Chapter of the Actor's Church Alliance; the support of clergymen of all denominations, the newspapers, the general public, and leading managers and members of the theatrical profession.

The name of this organization was the matter of some consideration, and it was Harrison Grey Fiske, finally, who suggested the name of Charlotte Cushman, the actress who embodies a type of undaunted courage, highest principles, and personal magnetism. No name could be more appropriate for a woman's club of this nature, nor could any monument to her name be more fitting. Philadelphia, too, is most fittingly the place for such a movement to start—the very cradle of American dramatic art; where theatrical traditions are almost sacred, and standards highest. Besides the associations of Charlotte Cushman with the City of Brotherly Love, there are such names as Edwin Forrest, Mrs. John Drew, Edwin Booth and Joseph Jefferson written in its history. Happily for the club Mr. and Mrs. Otis Skinner have been residents of Philadelphia for several years—the city of Mr. Skinner's first engagement—hence their splendid co-operation was available. Much of the club's subsequent popularity and success has been due to Mrs. Skinner's active assistance at every point. Her presidency made a record of efficiency.

In the very first year of the club's existence the necessity arose for a larger house. From January to June sixty-five actresses had made it their home, over-taxed its capacity; and new quarters were found, even more attractive in location and suitability. The bed-rooms have been a joy to the guests in their daintiness and convenience, and doubly dear when the women in them realized that they were furnished by, or in memory of such women as Mrs. John Drew, Mrs. Louisa Drew, Mary Anderson, Jenny Lind, Fanny Davenport, Viola Allen, Julia Marlowe, Adele Ritchie, Lillian Russell and Annie Russell.

The cost to those actresses who share the club's hospitality is kept very low, that the cheerless boarding house is not the alternative because of economy; charming single rooms are priced by the week from eight to fifteen dollars; double rooms, eight or ten, and this amount includes morning coffee and rolls

Finds a Real Welcome in Philadelphia in the Charlotte Cushman Club

served in the rooms, breakfast at twelve, dinner at six, and a substantial supper at night after the performance. Mr. Francis Wilson has given almost the entire library. The pantry is provided with gas stoves and chafing dishes, which are for the use of the guests, for any extra delicacy or odd time. And many a jolly hour is spent concocting "eats" and telling "thrills!"

Besides the house guests there are a large number of members who must live outside, perforce, because of the house limit in capacity, but they come in for meals, to entertain and enjoy all the club's privileges. A member of the club, belonging to one of the most popular companies, a married woman, who supports her children and who has returned several times to the house, writes thus: "I love the way it's furnished, which is so different from the inhospitable sameness of hotels and the hideousness of boarding houses. I don't see how you can keep up the atmosphere of home luxury on such small dues from us. The food is so good and so well cooked and the service so cheerful and willing. The feeling of paidness simply doesn't exist any more than that of constant restriction. It's a wonderful plan to have thought out. Hospitals, libraries, are all very necessary, of course, but the less obvious, the psychological needs, must be thought of too, and the Charlotte Cushman Club has solved one of the problems. I have never spoken to any woman who has stopped here who hasn't gone away rested and satisfied and recommended the place to others. I can see nothing but success ahead for the future. I also think that the house is in remarkably competent hands. I am going to do all I can to make the club with its boundless feeling of hospitality known to all my friends, and I only wish that more of the right women in America would think of establishing places like this in other cities."

A series of teas on Friday afternoons has been given for several years. These are attended eagerly by the associate membership, made up of friends not in the profession, and by stars and "will-be" celebrities, in delightfully interesting numbers. Eleanor Robson, Mary Garden, Elsie Janis, Viola Allen, Amelia Bingham, Ethel and "Jack" Barrymore, Rose Stahl, Lillian Russell, Caroline White, Molly Pearson, Madge Titheradge, George Arliss and many other stage favorites have been guests of honor at these charming affairs. Philadelphia's exclusive set receives and pours tea, and a splendid spirit of comradeship has been the result. Over and over again the girl leaving the club after a stay or a visit says: "Oh, if I could find such a home waiting for me in the next city where we play. I've been so happy and comfy here."

Undoubtedly other such clubs or homes will be opened, sooner or later, in all the cities, and large towns, for our interest in the stage is "over" the footlights in these days of heartfelt interest in every woman's sphere and career. We want the talented girl, whichever profession she follows, to be surrounded by loving, proper influences, without hampering her with institutional rules. The Three Arts Club has met a tremendous need in the lives of professional and the student classes of women in several large cities, but the hours of the dramatic followers make it difficult to fit into the customs of others. Much of the day must be night, and night, day to them. To live in the Charlotte Cushman Club when they "play" Philadelphia is the wish of home-loving theatrical girls from one end of the United States to the other. When that city is the next stand, the club is prominently listed on the "Call" board, with the fullest endorsement of every manager, and far ahead rooms are engaged.

The Young Men's Christian Association fills a very large place in the home life for theatrical men, who gladly use its excellent equipment for comfort, bodily exercise and pleasant companionship. For some one or several reasons the Young Women's Christian Association has not met the same need in the lives of stage girls, though the time must come when their opportunity for the best influence and greatest service will surely be recognized by those who shape its policy.

KATHARINE SPEER REED.

TALE OF DAWASONTA

YOU, who fret and chafe under the wearing, wearying vexations of city life and yearn for the freedom of the open country, list to the tale of Dawasonta ("Rushing Waters") of the once puissant tribe of Mohawks and a lineal descendant of Chief Joseph Brant (Thayendanegea, in the language of the Mohawks), who helped make history in 1778.

Fleeing the monotony of reservation life and the uninviting, although picturesque, customs of her people, Dawasonta has sought out the great city and its cares that there may be something in life worth while. The seriousness of her purpose is made apparent by the fact that she has spurned opportunities in the glitter and glare of the stage, for a pretty Indian girl is always in demand for some show. Twice a day, seven days a week, she works as an usher at the New York Hippodrome that she may pursue her studies as a nurse, with the ultimate hope of studying medicine.

Equipped with a splendid fruit farm in the Six Nations reservation in Canada, and in the enjoyment of an income from the Government, Dawasonta's people live in calm comfort and sedate happiness, as becomes a proud line descended from generations of proud chieftains. To their primitive minds no greater happiness could be wished by their dark-skinned princess than to marry some haughty brave and inherit their holdings, or, if romance turned her young head, to become a school teacher on the reservation.

Then came a great event in the life of the young girl, the formation of a party to attend the great fair at Toronto. Thither went Dawasonta and learned that the books she had read and studied set forth the truth, that there really was a great, fair world, full of most wonderful things, beyond the limits of the peaceful Indian reservation. And then Dawasonta became Miss Mary, Greeble. The bizarre dress of the Indian made way for the staid costume of a demure girl, and the princess bade the reservation farewell forever.

To Montreal the young girl, who had just discovered a new world, journeyed and took up the struggle to earn a living. Wonderful as the French-Canadian metropolis seemed, it did not compare with the New York she read and dreamed of. So hither she came last Summer, and the first employment that offered was in a production of *Hiawatha*. Stage life had no appeal for the girl—its frothy emptiness and absence of purpose was too much like the old existence on the reservation, so when opportunity presented to retire from the glamour and glitter and the search of curious eyes she seized upon it.

Miss Greeble has charge of the center aisle of the orchestra floor at the Hippodrome, and daily seats hundreds of New Yorkers and out-of-town visitors. In the subdued light the shrinking, quiet young woman moves about unnoticed by those who would embarrass her with curiosity and attentions were they to realize that they are being served by a princess of the blood. And when the curtain has fallen and roisterous New York and the frivolous visitor within the gates have sought out the lobster palace to eat and drink and talk sentimentally of the simple life, the expatriated daughter of nature is hard at work on her studies in the hope that some time, somewhere, she will do something really worth while.

AMONG OURSELVES

SOME weeks ago I told you my experience in hurrying to a Forbes-Robertson Hamlet performance when the curtain did not oblige by rising at 8 o'clock, as advertised. I promised myself then that I would know better next time. And yet, last week at Rachel I was taken in again. If I had not had all the belief in the world in Manager Fred C. Whitney I would never have been a victim, but knowing that he generally keeps his word I persuaded my weather-wise escort to go against his better judgment. As we seated ourselves I noted about two dozen people also there. Evidently the intentions of the management were good, for the orchestra was in its place and De Novellis merely awaited the signal to begin.

But, where, oh where were the people! Why, they came sauntering in at whatever time it pleased their fancy. As the first act of Rachel is really worth seeing, the stage manager could not give the word for the curtain to rise at eight, since it did not require more than half an eye to observe that the dearly beloveds, without whose gathering together no dramatic fowl may be plucked, were not present. At last one critic sauntered in and the overture began.

The Lone One glanced about in surprise. "No one here?" he inquired in annoyance. "What—fooled again? Tush. Tush! It's a dreadful thing to be so conspicuous."

"I am sure the papers said eight," murmured his companion.

"But the programme says 8.15," replied the Lone One, as he made the discovery. "Those press agents!"

In the meantime the orchestra played the overture just to amuse itself. Then came a dull silence. At last the sound of banging seats. Thank Heaven! When the noise had gained sufficient volume De Novellis began the overture again and the late comers were not aware that they were being treated to the encore only.

From all of which it is quite evident that the public in sum total will not attend an 8 o'clock opening. It can be made to be present at 8.15 if managers will only insist. The managers, however, are to blame when they urge people to be seated at their own inconvenience at eight and then the late comers at 8.20 find they are still in time for the overture.

The Rachel overture by William Furst was well worth hearing a second time. Whatever Furst does, he does well, no matter whether the music be Japanese or French, or Russian, or what. He possesses the happy ability of being able to compose and employ that style of music which accompanies nationally and so congenially the play for which it was written. The playwrights' characters express themselves musically as well as verbally. They have their themes. They move in an orchestrated atmosphere which is a definable something.

I wish I might say as much about the music of Manuel Klein which assaulted my hearing at the opening performance of Hop o' My Thumb at the Manhattan Opera House.

I could understand why the book should have been raked over with a New York pitchfork in the hands of Mr. Sydney Rosenfeld, in order to have its humor tossed to full galleries, but I haven't yet figured out how it happened that the music employed in London did not voyage across to us. We have usually liked English musical productions, and if London approved the Hop o' My Thumb music why were we not given a chance to hear it?

An importation ceases to interest as an importation when all its foreign characteristics are entirely removed. It was all right to supply a native cast and domestic book, but when I heard the Hippodrometized music I kept looking about for the animals. I would like to know why of all persons Manuel Klein was chosen to supply the music for Hop o' My Thumb! When one is watching a circus, hundreds of swift-moving, beautifully-costumed girls, wagon-loads of magnificent scenery and tons of rushing water, the music doesn't matter so much, but Hop o' My Thumb is not another Hippodrome spectacle. Mr. Klein should have appreciated the difference and have taken advantage of his opportunity to climb out of the rut of heavy bass chords, time-killing treble runs and dum-de-dum melodies into which he fell some time ago.

The whirr of busy wings has been heard oft of late along the Rialto. And rumor relates in whispers that the sky is by no means free from other invasions of the snowy bird with its parcel post delivery. Will

someone kindly advise me as to the cause of this sudden fad on the part of our actresses? Is it possible that the novelty of the role appeals?

Now that the income tax is to be rigidly enforced it would seem that babies are a greater luxury than ever before, but the demand for them is certainly increasing. Alas! What will become of the poor, little Pekingese, the Pomeranians and the fox terriers? Are they to be supplanted by human beings? It doesn't sound plausible, yet facts lean that way. Can it be that actresses have reached that stage of common sense when they feel that to be mothers is no more detrimental to them as stage favorites than it has been to the great prima donnas, most of whom are brave enough even to be photographed with their children?

Once upon a time it was a popular belief in the profession that to be married really and legally was perfectly right and proper, provided the public didn't find it out, but once the marriage became known the idol experienced a sudden and heavy fall. The thought of children was something to shudder at. I recall very well the resentment with which the news of Julia Marlowe's first marriage was received by her

along Riverside Drive in her car, holding close to her breast a bundle from which peeped a baby face, she looking very happy.

Sally Fisher—dainty, clear-voiced Sally—has now withdrawn from the stage for a while. And Emma Dunn—clever, soft-toned, little Emma—she, too, has succumbed to the Barrymore example and will not act for a while. It is on this account that The Governor's Lady is to close its season although it has been highly successful.

Last shock of all! Tell it not in Gotham, but 'twas whispered to me that even our beautiful Lillian has been seriously contemplating the pros and cons of so delicate a subject with a decided inclination towards the pros. But I refuse to believe this anything but a con.

The comedy, Children of Today, by Clara Lipman and Louis Shipman, does not seem to have created much excitement. Its production brings to mind the story of a young actor who endeavored to secure an engagement with the company.

One morning when it was raining so that Broadway looked like Pittsburg the actor was notified by a theatrical agency that he was just such a type for Mr. Shipman's new comedy; that it was imperative he engage someone that very morning.

The news was cheering but the terrible downpour of rain anything but inviting to one not able to afford a taxi. However, the actor needed the work and he felt that he should not let the opportunity pass without an honest effort on his part. Accordingly at the appointed time he presented himself, wet to the skin and shivering, at the playwright's apartment.

After answering all sorts of questions and having read various selections the manager said:

"Yes, you are just the type I want."

The actor's hopes rose. For the moment he forgot that his clothes were sticking to him.

"And I have seen you do excellent work in emotional parts."

The actor apprehensively coaxed one trouser leg to cease clinging to his calf, while he stopped wiggling his cold toes in his soggy shoes and turned a deaf ear to the inner reminder that he was still breakfastless.

He was waiting for the but which intuition told him was about due.

"But," said the author at last, "I fear you do not possess a sense of humor."

"Oh, but I do," protested the actor.

"Ah, but how am I to know that?" inquired the playwright.

The actor smiled grimly as he listened to the rain beating like hail against the windows. He gathered himself up for the disagreeable journey boarding-houseward.

"Surely nothing else could have brought me here to-day," he answered.

But Mr. Shipman couldn't see the humor of it. MADAME ORFÈVE.

MAXIMS OF THE STAGE

The critical pit, filled with playgoers who were familiar with fine acting and had trained judgments, has disappeared. In its place there is a mass of amusement-seekers not without a nucleus of intelligent spectators, but of this nucleus only a small minority has very accurate ideas of what constitutes good art.—George Henry Lewes.

The tragic poet includes the melodramatist. Strip Hamlet and Macbeth of their poetry and psychology, and you have a fine melodramatic residuum.—Lewes.

Art should always be nature idealized.—Dr. Ernst Henrich.

Plays of contemporary life: developed out of the passions and with the perspective of the day, which is the perspective of the frog! Mountains need the perspective of distance.—Henrich.

In our language we can support situations which are untenable in English.—Pierre Berton.

Some are born with genius, but as marble is born with plasticity, so it requires the hand of a Michael Angelo to form it into a Venus or a Psyche.—Alexander Dumas, Pere.

Actors I've seen and of no vulgar name, Who, being from one part possess'd of fame, Whether they are to laugh, cry, whine or bawl, Still introduce their favorite part in all.

—Chas. Churchill, "The Roscius."



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ETHEL BARRYMORE IN "TANTE."

White, N. Y.

adorers of both sexes. And it required several seasons before Miss Marlowe was entirely forgiven. But there were no children resultant. Perhaps that helped.

But now—the public is gradually becoming inured to the idea of its stage pets giving their attention in leisure moments to the rearing of heirs and heiresses to their talents, if not to fortunes.

I have an idea that Ethel Barrymore is more than half responsible for this domestic culture wave now upon us. Miss Barrymore first gave us the jerky curtain bow from which we suffered long, since her imitators were many. She also affected a manner of speech which had a sad influence on those not born mimics. And now she has shocked us by gracefully surviving the ordeal of becoming a mother three times in rapid succession—thus establishing another precedent. I overheard her maternal versatility discussed during a performance of Tante recently.

"Too bad," said a feminine voice.

"Why?" inquired a male one.

"Oh, because she looks so maternally."

"Maybe she does," conceded the male voice hesitatingly, "but I say, isn't she a thoroughbred though?"

Broadway received another shock when the athletic bird performed an unexpected aerial loop and landed its tiny passenger at the home of Blanche Bates. I saw the former Belasco star last Sunday whizzing

Prominent Critics

J. D. Logan, Ph.D., dramatic editor of the *Toronto News*, is a native of Nova Scotia and was educated at Harvard (A.B., 1894; A.M., 1895; Ph.D., 1896). He began newspaper work in 1892, prior to going to Harvard in the following year. After taking the doctorate in philosophy at Harvard, he taught in various institutions until appointed, in 1899, head of the department and professor of English and philosophy in the State University of South Dakota. He quit teaching in 1902 and came to New York as a member of the publicity staff of the Siegel Cooper Company. In 1905 he went to Toronto as head of the



Dominion Photo Co., Toronto, Ont.
J. D. LOGAN,
Dramatic Editor *Toronto News*.

copy and art department of Woods-Norris, Ltd. In 1907 he was appointed musical editor of the *Toronto World* and literary editor of the *Toronto Sunday World*. He joined the staff of the *Toronto World* in 1909 as dramatic and musical editor. He is the author of several volumes on literary technique and brochures on education, art and philosophy; contributor to the leading magazines in Canada, the United States and England, mostly essays dealing with literature, art, philosophy and music. He has also published two volumes of poems.

MAXIMS OF THE STAGE

You are beautiful, and you do not know the critics! To be sure, there are some who will recognize the honorable side of your profession, praise what is good, acknowledge what is exalted, and admire what is great. These few are the pride of the press. But, mademoiselle, there are others who belong to the profession of writers, despite their insignificance, who are jealous of all greatness and fame, and who sully what is noble, distort beauty, and drag the exalted from its pedestal into the dust.—Dumas.

In judging a play a manager should remember his first impression of a manuscript and stick to it. His second reading and the repetition of the scenes at rehearsals have removed from his sense the elements of surprise, suspense and anticipation.—"Memories of a Manager" by Daniel Frohman.

MISS LENA ASHWELL, the thoughtful actress, has some interesting things to say about the new *Woman's Theater*, which opened with Brieux's *Woman on Her Own* on December 8. Discussing the question of the new theater, Miss Ashwell says: "Play producers select the prettiest girls rather than brainy ones because they are chosen by men."

"A man's eyes are fixed only on the woman," says Miss Ashwell. "He lumps her and her clothes together and says she's 'attractive' or 'not attractive.' Then there are men who are always looking for 'types.' They don't think anything about the artist's power. The poor girl remains a 'type' to the end of her days. What could be more destructive of art, which is imaginative creation?"

For this and other reasons Miss Ashwell holds that a woman of experience is better able to choose actresses from girls than a man who is influenced by externals.

PROFESSOR MATTHEWS'S SHAKESPEARE

While it is true that Shakespeare has not been adequately discussed as a playwright, it can scarcely be said that Professor Brander Matthews has done justice to the subject in his books, says a writer in the *Rochester Post-Express*. His tone of omniscience is somewhat amusing, taken in conjunction with the many errors and false assumptions in the volume. While he throws no fresh light on the mysteries of Shakespeare's life, he insists that no really vital fact has been added to Stevens's brief summary to the effect that the dramatist was born in Stratford-on-Avon, married and had children there, went to London where he acted and wrote plays, returned to Stratford, made his will, died and was buried. Investigation has, as every painstaking student of literary biography knows, advanced far beyond this point.

The chapter on Shakespeare's theater is misleading. The "guesses of eighteenth century editors" do not obscure our view so much as the mental flaccidity of some nineteenth century writers on Shakespeare's dramatic art. How does Professor Matthews know that the dramatist conceived hardly any of his plays in the five-act form? This is, to say the least of it, a sweeping inference from non-discoverable premises. Rowe is blamed for misguided zeal in the division into acts and sub-division into scenes, but there is nothing essentially un-Shakespearean in shifting a scene from one room in a palace to another, or from one part of a forest to another. If Rowe erred in interpreting the stage of the sixteenth century by the methods of the stage of the eighteenth century, Professor Matthews perpetrates a far more egregious error when he declares that the Elizabethan drama derives its characteristics from the medieval "mysteries" and "moralities."

Professor Matthews is not discriminating in his criticism of individual plays. He adopts the ridiculous description of the three parts of "Henry VI" as a "historical novel of the best type," and adds that "if we have no standard of unity for the historical novel, Henry VI is a panorama rather than a play."

Evidently Henry VI does not please Professor Matthews, but his analysis of it proves his incapacity to distinguish the novel from the drama.

It was scarcely necessary for the author to vindicate Shakespeare on the charge of plagiarism. What the dramatist found as a crude story in the work of some Italian novelist he transformed into a play sounding the very depths of human nature. All that is said on this point in the book reads very like an undergraduate's answer to a question in an examination paper in English literature.

The attempt to show that in his earlier plays Shakespeare was rather "lyrical" than "dramatic" is of the same jejune order of criticism. Certainly Romeo and Juliet—one of the earliest of the tragic plays—is intensely dramatic. Of *Love's Labor's Lost*, in spite of its "youthfulness" it may be said that it has all the essentials of brilliant comedy, and Professor Matthews evidently fails to appreciate this fact.

The artificial description of the plays in which Falstaff appears as "the Falstaff plays" shows how conventionally the author views Shakespeare's handiwork. While Falstaff is a prominent character in these dramas, the other dramatic personae are important. Thus Hotspur, Glendower and the King have to be reckoned with as well as Sir John.

The remarks on Shakespeare's unfairness to the French and his alleged defamation of Joan of Arc are irrelevant, for the dramatist was only through the mouths of Englishmen giving expression to contemporary English prejudice.

The chapters on Shakespeare's actors and on his own efforts as an actor are interesting, but they in no way help us to understand the dramatist's actual relations to the stage in his own lifetime.

The chapter on Hamlet will seem tame to those who have read Hamlet. The author's comments on some of Shakespeare's finest plays are lamentably foolish. Thus Measure for Measure is referred to as "empty of dramatic power." No statement could be more baseless. The scenes between Claudio and Isabella and between her and Angelo in that beautiful play are dramatic in the noblest sense.

Professor Matthews displays industry in his endeavor to determine what share Shakespeare had in the composition of *The Two Noble Kinsmen*, but he leaves the problem unsolved. The final comparison between Shakespeare and Scott is utterly misconceived.

It is only fair to the author of this book to acknowledge that he has evidently taken great pains in writing it, but the task—a very difficult one—was entirely beyond his powers. Even his concluding statement that it is one of "the insoluble mysteries of genius how a man who preferred the life of a country gentleman to that of a successful playwright could have written Hamlet and Othello" exhibits an uncritical type of mind, for the greatest genius is not self-conscious, and Shakespeare's attitude towards life and art was from the very nature of his work objective and dispassionate.

Personal

AYLWIN.—Miss Jenn Aylwin is playing the role of Gobette in *Who's the Lady?* at the Garrick Theater, London. Gobette is the leading character which Miss Fannie Ward is playing in the same farce at the Garrick Theater in New York under the title of *Madam President*. The piece was produced in London, November 22, as translated by José G. Levy.

LAWTON.—Our this week's cover presents Thais Lawton, one of the leading young tragediennes of the American stage. Honors have come early to Miss Lawton, and most deservedly so. Her devotion to the



White, N. Y.
MISS ELSIE FERGUSON.

drama, her sincerity, industry and persistence to conquer its difficulties reach back into her childhood. It is not then so very surprising to see her, while still in her twenties, foremost among impersonators of Shakespeare's women. As Queen Constance in *King John*—the character in which our picture shows Miss Lawton—she has been accorded a high rank by the critics. Managers have not been slow to recognize the unusual gifts of this young actress, who in addition to her histrionic powers is blessed with beauty of person, which blends admirably with the dignified characters of the classic drama. Miss Lawton's record is an enviable one. She has been leading woman of the two principal San Francisco theaters, of the Belasco Stock Company in Los Angeles, the Castle Square Company in Boston, under the management of Winthrop Ames, and held a similar position for two years in the New Theater, now the Century Opera House, New York. She is now playing the leading roles in Shakespearean repertory with Robert Mantell. The photograph from which the cover was designed is from the studio of Strauss-Peyton.

MACK.—Andrew Mack is to appear in San Francisco in an extensive repertory of Irish plays, under the management of George Mosser, at the Savoy Theater. His season will begin sometime this month. His leading woman will be Miss Louise Hamilton and his initial production will be *Tom Moore*.

"PHILANDERER."—The *Philanderer*, which Mr. Ames has scheduled for production, was produced in London at the Cort Theater the first week of 1907, with Ben Webster in the title role, Edith Wynne Matthison as Grace, Mary Barton as Julia, Herbert Harber as the Doctor and Eric Lewis as the Colonel.

ROBERTSON.—While Sir Johnston Forbes-Robertson is playing his successful farewell engagement in America, his sister, Louise Forbes-Robertson, is helping to make history in England. On occasion of Premier Asquith's recent visit in Birmingham, Miss Forbes-Robertson, who is an ardent militant suffragette, was arrested for window smashing and sentenced to imprisonment for a term of two weeks. Four days later she was released after a hunger strike.

SCHOAF.—Mr. L. A. G. Schoaf, manager of the opera house at Paris, Ill., which bears his name, is the oldest acting manager in Illinois, has been in the business since February 23, 1873, and has not had a lay-off. He was also the first chairman of the State Bill Posters' Association. That was in April, 1874. Mr. Schoaf, in renewing his subscription to *The Mirror*, writes: "Can't do without it. It is the best dramatic paper in the market. Your title page is a beauty every week."

SPRING PRODUCTIONS

Many Plays on the Shelf and Hanging Fire for the Latter Half of the Season—Lou Tellegen and Dorothy Donnelly Joint Stars—Percy MacKaye Rewrites "Turandot"

Managers seem strangely quiet just now about the forthcoming productions for the remainder of the season. The matter is that the public has not responded of late with any very great enthusiasm to theatrical activities. Plays that would appear at first glance to have a majority of drawing qualities have been withdrawn soon after opening, and producers generally have been satisfied and grateful to say that business is fair. There have been exceptions, notably *Within the Law*, *Peg of My Heart*, *Adèle*, and *Pokah and Perimutter*. It will be argued that better than *S. K. O.* business cannot be done. *Peg* and *Within the Law* have done this. But several other pieces that were announced to go out in companies two and three have not materialized their plans. *Damaged Goods*, for one, did not repeat, as Mr. Bennett promised.

Many plays that should have shown their heads to critical hatchets are still hanging under a generous layer of dust on managerial shelves. Those that are coming down are the ones that cost least, that have the most economical casts and settings. Nearly all the announcements are hazy as to casting and indefinite as to dates.

Helwyn and *Company* do not appear to intend making extensive productions during the next six months. Under Cover, the play by Lawrence Hailie, the young newspaper man, in which they have a financial interest, will undoubtedly be given over entirely to A. H. Woods. It is now out on the road, being pruned and revised. The notices are quite favorable. It will have its metropolitan premiere in Boston about Christmas.

Ames's Prize Play

Winthrop Ames, whose careful productions have won him the name of being one of the most artistic of American managers, is not confining his entire attention to the play contest, which he has, nevertheless, been watching with much care. The prize play, when it is finally selected, will probably be produced at the Booth Theater in the Spring. *The Little Theater*, *Prunella*, having been moved to the Booth, will be dark this week and for two weeks to come, at the end of which time the lights will go on again with Shaw's *The Philanderer*, produced by an English company headed by Granville Barker. Beyond this, the Ames plans are uncertain, although it may be that something will be done with "honor" plays out of the contest.

The Anderson Gaiety Theater Company, of which "Broncho Billy" Anderson, of the Essanay, is president, the firm which has leased the new Strand Theater, will dedicate the new theater upon completion with a production called *The Gaiety Jubilee*, following that with *The Candy Shop*, which has made much money on the road, and which is said to have convinced Anderson that there is also money in the legitimate end.

Provided Margaret Anglin plays to good business on the road between now and the New Year, she will probably be seen in a sort of festival in New York, presenting a repertoire of her successes.

After the closing of David Warfield in *The Auctioneer*, at the Belasco Theater on Dec. 20, Frances Starr will move in with a new Henri Bernstein thriller, *The Secret*. Belasco has a number of other plays under consideration, but is not yet prepared to issue any word concerning them. It is known that he some time ago signed contracts with John Frederick Hallard, author of *Believe Me, Xantippe*, for a new play to be produced in the not very distant future.

"The Rule of Three"

Belasco's son-in-law, William Elliott, who was co-producer of *The Governor's Lady*, which just closed, owing to the illness of Emma Dunn, has followed up his production of several vaudeville sketches with a more ambitious venture, *Kitty MacKay*, by Catherine Chisholm Cushing. This piece is now on the road, and will shortly be seen in New York.

Joseph P. Bleckert, Jr., the astute young discoverer of the Rainey hunt pictures and amply successful producer of *Adèle*, is still enthusiastic, but realizes from conditions about him that there is only thin ice upon which to cut his figures eight, and is very conservative in giving forth his plans. His sole announcement is *The Rule of Three*, by Douglas J. Wood and Guy Bolton, featuring Katharine Grey.

William A. Brady will probably not bring Miss Jenny O'Jones to New York, or, at any rate, he will keep it out of town until it is a much different play from its present form. Just what Grace George will use for her new vehicle should this Avery Hopwood play prove inadequate is an open question. Alice Brady, however, is confident that she has a real production in *The Things that Count*, which opened Monday in New York. This is the play by Laurence Eyre that was once known as *Mrs. Christmas Angel* and then *An Angel Without Wings*. The Co-Respondent, by Rita Weiman and Alice Leal Pollock, is still under consideration, but it will probably be very late in the season before anything is done with it. Another production that lies in the hazy future is James Montgomery's play, *Come Home, Smith*.

This piece was written before *Ready Money*, and was held for some time by Harry Frase, who contemplated staging it. A play that is full of promise by virtue of its authorship is *Beggars on Horseback*, recently completed by Owen Davis, and accepted by Mr. Brady. The *Lone Star Girl*, a musical version of *The Texas Steer*, still awaits production in New York. A play called *Any Woman Would*, by B. Macdonald Hastings, author of *The New Sin*, is being held in reserve for Grace George, but it almost certainly will not be pressed into service as immediate successor to Miss Jenny O'Jones, should that be unsuccessful. An immediate forthcoming production is *Sylvia Buns Away*, by Robert Housum, dramatic editor of the *Cleveland Leader*. A new comedy by George Broadhurst is in the offing.

Cohan and Harris's Plans

Just what Maurice Campbell will do is still a matter of conjecture. The failure of *The Tongues of Men* has been a serious blow to him. He may, however, put forth *Henrietta Crossman* in a new play toward the close of the season, or preferably at the beginning of next.

Cohan and Harris announce quite a batch of plays for Spring. There are *The Beauty Shop*, with Raymond Hitchcock now playing successfully in Chicago; *It Pays to Advertise*, by Hol Cooper Mearns and Walter Hackett; *The House of Glass*, by Max Marcin, to be seen about New Year's and now in rehearsal; *Back Home*, by Bayard Veiller and Irvin S. Cobb; *Money Mania*, by Max Marcin; *Something for Nothing*, which is the renamed *Dollars and Sense*; by Porter Emerson Browne; *The Three-Ring Bride*, a musical comedy, by Winchell Smith and John Golden; *The Brain Promoter*, by Edward Laska, and *Cooper Hoyt, Inc.*, that was produced last July out of town with Douglas Fairbanks, may in a very bad pinch be rewritten and revived. The authors are James Montgomery and Hugh Ford.

John Cort declares he will rest on his oars with *The Marriage Game*. *The Elixir of Youth* that he announced a long time ago will probably be produced as an independent venture on the road by the authors, Zillah Covington and Jules Simonson.

Charles Dillingham appears to be "at liberty" this season.

Harrison Grey Fluke will have *The Honey Bee*, by Hutchison Boyd and Rudolph Bunner. This play, produced out of town, was to have been given in New York ere this, but Mr. Fluke was unable to secure a theater in the district he wanted, so has closed it temporarily until further arrangements can be made. Mrs. Fluke now appearing in San Francisco, will come East by way of the South, and about the middle of February will begin rehearsals probably of a new play in New York.

James Forbes prefers to let other producers take risks with his plays, since his production of *The Shadow*, by Dion Clayton Calthrop and Cosmo Gordon Lenox, was so summarily dismissed when presented at the Fulton.

Frohman's Budget

Harry Frase, it was feared, would discontinue producing after the sale of *The Madcap Duchess* to a musical firm, believed to be Schirmer, but he is sitting up nights with *Idle*, the musical dramatization of Robert Chambers's novel by the author, Ben Teal and William Frederick Peters. On the shelf he has *The Realist*, by Eden Greville, the English actor who came to America some fifteen years ago, and brought out Shakespeare's *Youth* and other plays. He also has a drama by Catherine Chisholm Cushing, author of *Kitty MacKay* and *A Widow by Proxy*, and a play by Frances Whitehouse. Edwin A. Well, his general manager, is believed to have heavy interests in Frase productions.

Charles Frohman will bring *The Land of Promise*, by W. Somerset Maugham, with Billie Burke, into the Lyceum, following *Elsie Ferguson*, who moves with *The Strange Woman* to the Gaiety. About the middle of January will come the *Barrie* plays, *The Legend of Leonora*, or *The Adored One*, as it is sometimes called; *The Ladies' Shakespeare*, *Rosalind*, and *The Little Policeman*. The appearance of William Gillette in repertoire, while confidently expected, is very indefinite. Mr. Gillette is now "on a short business trip" to London. William Collier will come to New York with *A Little Water on the Side*, by Grant Stewart and himself, in about three weeks. It is likely, in January, H. Emmond and his London company will be seen in *When Elisa Comes to Stay*. He is being urged to remain in New York for engagement of some length to play in repertoire. A feature of the Spring season will be Thomas Wise in a play called *The Prince of Showmen*, founded on the life of P. T. Barnum.

The Henry B. Harris Estate has withdrawn from the producing field. The misleading *Lady* being their last. But the work of the Harrises will be continued by William, Jr., who has a number of plays in view for Spring, but none definitely decided upon.

Arthur Hopkins, having cast his bread upon the waters with Eleanor Gates's play, *We Are Seven*, will wait until it comes

back in sandwiches before producing the *Berger* play, *The Deluge*. The unnamed play, by Rachel Crothers, accepted some time ago, will probably not be done at all.

K. and E. and Liebiers

Klaw and Erlanger will shortly present *The Unseen Empire*, a contribution to the peace propaganda by Atherton Brownell. The *Merry Martyr*, by Glen MacDonough and Hugo Reisenfeld, in which Maclyn Arbuckle was to have been put out, has been shelved. *Robinson Crusoe*, by Glen MacDonough, will probably be brought out before it, with Bert Williams as the star. Another play on the shelf is *Silla*, by Helen Kraft and Frank Mandel, adapters of *Our Wives*, Edwin Milton Royle's dramatization. *The Wining of Barbara Worth*, has been sold by K. and E. to another firm for production on the road. A. E. Thomas has a piece called *Marie Claire* in the K. and E. office.

The Liebiers will probably do no more producing this season. But if business should let up at Grumpy, Cyril Maude has *The Headmaster*, *The Flag Lieutenant*, *Toddies*, *The Toyman of Nuremberg*, and *Rip Van Winkle* in his repertoire. Grumpy is doing excellent business, however, and several of the English company have been sent back to London in anticipation of its continuance.

Oliver Morosco opens *Help Wanted* in South Bend, Ind., on Dec. 19, with Henry Kolker featured in the cast. The metropolitan premiere will be given in Chicago at the Cort Theater. It is uncertain just what Morosco will do just now with J. Hartley Manners's dramatization of the Jeffrey Farnol novel, *The Money Moon*. It is not altogether in satisfactory shape. *The Tik Tok Man of Oz*, by Frank Baum, may be seen in New York toward the end of the season. *The Survivors*, by Henry Kolker and William Vaughan Pettit, has been relegated to the storehouse as a failure. On Dec. 28, *Rita's Romance*, by Silvio Hein, will receive production at the Los Angeles house.

Dorothy Donnelly and Lou Tellegen

Colonel Henry W. Savage will make his feature production the Hungarian operetta, *Sari*, featuring Miss Hajos. Uncle Zeb, by Rupert Hughes, will rest in peace after the poor road business. Willis Sweetnam will be provided with a new play as yet unannounced. Also a new vehicle will probably make its appearance for Taylor

Holmes, who is now appearing in *Oh, I Say!* *The King of the Mountains*, by Frank Lehar and Victor Lecoq, and *La Democrazia* by Magasin, adapted by Holman F. Day, will be held off for a time, and possibly not done in New York at all. *Deftland*, the Dutch operetta by Margaret Cross, has been discarded as too big a production. This is not a reflection upon its merits, but because it is too much of the Hippodrome and Drury Lane variety for the Colonies.

The new Shubert productions are many, but there are few announcements. The most important is *The Girl on the Film*, with the George Edwardes's company, of the Gaiety Theater, London. They are also handling *High Jinks*, for Arthur Hammerstein. *Turandot* has been supplanted by a similar piece, written by Percy MacKaye, and called *A Thousand Years Ago*. They also have *The Pearl Girl* and *A Modern Girl*, the latter by Ruth Comfort Mitchell.

Werba and Luescher will undoubtedly put out *Der Fidele Bauer*, which is to say, *The Jolly Peasant*, with David Blapham featured. Mr. Blapham has left vaudeville to begin rehearsals. Then they may re-announce Lionel Walsh in *Mr. Poppo*.

Fred C. Whitney may present *The Innocent Sinner* again. It is now in New York resting, waiting for a theater. Then there will be *Maria Rosa*, with Lou Tellegen and Dorothy Donnelly equally featured.

The Al Woods plans are very extensive. The vehicle for Julian Eltinge, *Miss Betty of New York*, has been declared as *Also Miles*, *Ula-la*. A new play, by Otto Mauerbach, will be opened in Atlantic City on Feb. 9. *The Guilty Man*, by Ruth Mason Davis, will be put on as a regular production after given as announced by the *Weekend Review of Reviews*. John Mason will head the cast. *The Tango Princess* will be produced next Fall. The tenth *Within the Law* company will open Christmas week out of town. Taxi 4-11-44 will open late in February in Boston, with Bernard Granville. Helen Ware begins an indefinite engagement in *Within the Law*, in Philadelphia, beginning Christmas week. The *Forbidden Kiss* has been scheduled for next Fall. Michael Morton's play, *The Yellow Ticket*, will be brought to the Stage to follow *Within the Law*, Dec. 19.

The other important productions are two by Joseph Brooks, *The Henrietta*, with William H. Crane, Douglas Fairbanks, and Patricia Collinge, and *Young Wisdom*, with Edith and Mabel Talliaferro. Both of these have been produced, and will be seen in New York in the near future.

CANNOT COLLECT TAX

Treasury Department Decides That Managers May Not Deduct from Salaries

A most important ruling has just come from the Treasury Department of the United States, in which it is held that managers have no right to deduct a percentage from any actor's salary, whether he gets three, four or more thousand dollars per year, for payment of the new income tax. The rub is that it was declared that the tax was to be collected at the source of income. That, it now appears, is the manager's lookout. If the actor receives his money and then disappears, what is the manager, who is held responsible for the Government levy, to do?

The ground upon which it is contended that the actor is to receive his salary in full with nothing withheld for the tax, which will be collected in due course of time at the end of the calendar year, is that the actor is classified among other professionals who are permitted to make their

own returns. Therefore, actors will pay their own taxes upon their own sworn statements, and the manager will be relieved of a grievous load of responsibility.

The opinion of the department was obtained by Edwin Mordant, an actor now playing in *At Bay*. He carried on a considerable correspondence with the officials, receiving from them a statement that:

"In cases where the salary of actors and actresses is contingent upon the run of a play, or the length of the season, salaries are held not to be fixed or determinable. The regulations provide that when the income of an individual is not fixed or certain, and payable at stated periods, or is indefinite or irregular as to amount or time of accrual, the tax shall not be withheld at the source, but the income so received shall be included in the return which is required to be made by the individual."

ACTORS' FUND ANNUAL REPORT

Shows Assets of \$341,925—Liabilities, \$40,000

The thirty-second annual report of the Actors' Fund of America for the year beginning May 1, 1912, to May 1, 1913, has recently been published. The president, Mr. Daniel Frohman, in his address, called attention to the trials and vicissitudes of the fund, which made a very good showing, in spite of these during a strenuous year.

"The affairs of the Fund," said Mr. Frohman, "as the report showed a year ago, are administered with discretion, and its benefactions are distributed with liberality; but the expenses continue to exceed our receipts, and they will continue to do so until our income will equal our outgo."

May 1, the balance in bank was \$8,841.53. Receipts were, from membership dues, \$950; life memberships, \$1,226.40; general receipts, \$1,208.80. From various sources, such as annual subscriptions, interests, voting contests, bequests, benefits, etc., \$42,623.32. This, augmented by loans from the Commercial Trust Company, foots up a total of \$71,464.85. Disbursements, under which head come such items as general relief to destitute, hospitals, and other cases of illness, doctors and medicines, clothing for the destitute, transportation for sick patients, burial accounts, maintenance of home, salaries, rent of New York offices, interest on loans, printing, traveling expenses, expenses in connection with benefits, and many other greater and lesser

items, total \$66,424.04, which, with balance in Commercial Trust Company and cash in office safe, sums up \$71,464.85. Total assets of the Fund are \$341,925, and liabilities in the shape of loans by the Commercial Trust Company, \$40,000.

Total bequests to the Fund amounted to \$40,000, of which Richard Hyde bequeathed \$25,000, which is due about January, 1914; Henry B. Harris, \$5,000, May, 1913; Lilian Gaites (Marie Stuart), \$5,000; Belle V. A. Wren, \$5,000; Thomas V. Barden, \$500; London McCormack, \$700, all due in May, 1914; Martha A. Briese's personal estate, \$2,550, and Isabel Holden Burnham, \$1,000.

Among the donations received were \$415.39 from the New York Theater Managers' Association; Stage Society of New York, \$332.59; \$100 from the Hebrew Orphan Asylum, through Mrs. Henry B. Harris; Powers Theater, Chicago, \$97.25; Julia Marlowe, through sale of her autographs, \$50, and annual subscription to Actors' Fund Home, \$1,421.00.

Theatrical benefits yielded \$20,083.70; E. H. Sothorn, in lieu of benefit canceled on account of Miss Marlowe's illness, sent in check for \$1,000, and the Greenhut-Henry Cooper Company sent in check for \$100, the result of patrons' voting contest for charitable institutions, which entitled the Fund to its share of the \$30,000 thus accumulated.

ESTABLISHED JANUARY 4, 1879



THE NEW YORK DRAMATIC MIRROR

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Rates on Theatrical, Vaudeville, Motion Picture and Classified Advertisements will be furnished on request.

A PRIESTLY BIGOT

UNIVERSALLY we hear complaints that the church is losing its hold on the people, and of numerous efforts by synods to devise ways and means of re-establishing its former influence. In many enlightened quarters it is admitted that the church has not kept pace with modern progress, and the problem is giving occasion for grave speculation and regret.

An illuminating sidelight is cast upon the problem by the wild preachings of men like the reformed baseball player, BILL SUNDAY, and the Reverend Dr. LYON, of Muncie, Ind.

The latter, in a recent lecture, told his audience, "without fear of contradiction, that the theater is the resort of the lowest and most vicious elements in any community," and that "the private life of the greater part of the players is vicious, impure, and licentious."

It is a pity that there is no law to make this canting black-coat responsible for his defamatory vaporings, since he not only insults a profession which is graced by such names as those of FORBES-ROBERTSON, E. H. SOTHERN, JULIA MARLOWE, and MAUDE ADAMS, but every person who visits a theater for amusement.

The attitude of the tramp exhorter, SUNDAY, can be readily understood. Without his unbridled attacks on some public institution or other, this buffoon would attract no attention.

But Dr. LYON, we assume, is supported by a congregation, and is impelled in his Pharisaic zeal of denunciation by sheer stupidity, fanaticism, and bigotry.

He is one of those pitiable zealots who preach the doctrine of darkness under the sanctity of the cloth, and consider themselves privileged to go to any extremes in bearing false witness and violating every principle of charity for the glory of God.

There are fewer actors in jail than preachers. The discrepancy would astonish Dr. LYON. There are fewer proved seductions on the stage than in the pulpit. We defy this zealot to cite a case of an actor so utterly base, brutal, and morally debauched as that of the Reverend HANS SCHMIDT, who is in prison in New York city, charged with misusing the sanctity of the confessional, abortion, counterfeiting, and the murder of a trusting girl, or that of the Reverend CLARENCE RICHESON, executed in

Massachusetts not long ago for the murder of a girl whom he had seduced.

Priests, prophets, and propagandists of the ilk of Dr. LYON are making the church unpopular in this day of science, thought, and enlightenment. They are the bleak, moldering signposts, surviving the dark ages of ignorance, fanaticism, and persecution, which remind the wayfarer of the sinks and morasses of intellectual paganism, the rack and chain of the priestly Inquisition.

CULINARY ARTISTS

M. JEAN MILLER is the chef of the Ritz-Carlton Hotel in New York. It may be a queer name for a French chef, but that is no matter. He cooks French dishes under that name, and taking into consideration the expense of being entertained at the Ritz-Carlton, he cooks them well.

Monsieur Jean has just paid \$3,000 under protest to the United States Government for violating the immigration laws by importing from France three assistant cooks under contract.

In contesting the action, and before handing over the imposed fine, Monsieur Jean made a vigorous plea. He put himself on a hypothetical plane with some of our distinguished impresarios and argued that there was no more reason why he should be fined for arranging with a skillful French culinary artist than a theatrical manager for bringing a French or Italian operatic artist from abroad. French cookery is as much in the line of business of the Ritz-Carlton as the talent of theatrical artists to the business of the opera or theater of this country.

This argument gives us pause. At the risk of incurring arrest for contempt of court, we ask whether there is such distinction between a skillful potpourri of bouillabaisse and a potpourri of Richard Strauss to warrant this strict adherence to the law? Monsieur Jean cannot meet the demands of his customers for French cookery without his French assistants, any more than Sig. Gatti-Casazza can meet the demands of his opera patrons without importing Italian and German assistants to aid him in his great uplifting art task. In both we are obliged to recognize the high artistic principle.

The product of one we eat, that of the other we drink in. One nourishes the body, the other exalts the brain. If one has a tendency to expand the mind, the other has a tendency to extend the

stomach. Both are essential to our well-being, and the cost is about the same. We think Monsieur Jean has been foully dealt with. We hope he will recoup himself by marking up the price of frog-legs.

SPARKS

(W. G. Bowdoin in Brooklyn Citizen.)

The influence of music upon cats has always been very strong. These animals not only love music for its own sake, but they enjoy producing it. It may be true that he is a bold man who includes the caterwaul with music; we will not pause to discuss philological niceties, however, but hasten on to show that cats do nevertheless make notable contributions to music.

Where, indeed, may it well be asked in passing, would we have any violin music except for the very important strings that cats contribute? That such contributions are entirely involuntary, matters little. They give up all of their nine lives in the process, that we may have our strings, and no one has ever yet thought of them as heroes and heroines in this connection. Alas! it must be confessed that we have been sadly unenlightened when it comes to the linking of cats and music.

Interest in the subject of cat music has lately been revived, however, by a dispatch from Jamesburg, Pa., that was concerned with a musical cat of a most unusual type. This animal not only loved music, but it sought after its interpretation through the agency of the piano. Now the piano as a musical medium, as we all know, is complex and would not ordinarily be considered as available for cats. We are here considering a manual instrument and not a player piano.

The Jamesburg cat succeeded in overcoming all of the difficulties that will readily occur to our readers by intelligently walking or running over the ivory keys. The rendering of a roundelay was comparatively simple. A madrigal was less so, and when the cat attempted fugues it had to do some very rapid running that included certain lightning change reverses. However, if the dispatches are correct, the cat produced music on the family piano that was at least as good as that rendered on the same instrument by the daughter of the house who was taking lessons of the local musician.

We assume that the scores played by the cat were written in ragtime. The musical accent and technical synopsis of this kind of composition would be more apt to lend itself to cat interpretation than would the masterpieces of Mozart, Beethoven, Wagner, or even Strauss or Bach. Mrs. James Perrine, the fortunate owner of the musical cat of Jamesburg, is to be congratulated upon her ownership of such a treasure.

BONIFACE IN "UNDER COVER"

Editor DRAMATIC MIRROR:

SIR.—In reference to the title, Under Cover, I wish to say my husband, the late George C. Boniface, starred the entire season of 1888-89 in a comedy drama by Charles Foster, entitled Under Cover.

Yours truly,

NONNA FERNER BONIFACE.
(MRS. GEORGE C. BONIFACE.)

NEW YORK, Dec. 1.

BOOK REVIEWS

STAGE COPYRIGHT AT HOME AND ABROAD, by Bernard Wheeler. London: The Stage, 16 York Street, Covent Garden, W. C.

This is a valuable handbook of 286 pages in cloth cover, printed on good paper in clear type, dealing with stage copyright questions in all its phases. The work aims to combine an analysis of the law of copyright with an exposition based on a knowledge of the working conditions of the stage, and thus to furnish authors, managers, artists, and all other affected with a comprehensive and practical guide. Special attention is given to the particular way, in things little as well as big, in which the copyright needs and perplexities of the different classes of stage-workers tend, a way of which, naturally enough, not much appreciation is shown in the average treatise. Several appendices contain the text of British copyright statutes, of foreign conventions, and the United States copyright law of 1909, and drafts of agreements, assignments, license, etc. An extended index is given.

The Csarina, by Melchior Lengyel and Louis Biro. Authors of The Typhoon, was produced in Vienna with Ida Roland in the title-role. The play is a sensational character study of the great Russian Empress and brings out dominant traits of her character, namely, her executive ability and amoral propensities. It is morbid in coloring, and as played by Ida Roland it was gripping, but forbidding.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players, whose addresses are not known to the writers, will be advertised in THE MIRROR's letter-list or forwarded to their private addresses if on file in THE MIRROR's office.]

W. L. W., Providence.—Submit one-act plays to Lew Fields, Forty-fourth Street Music Hall, New York city, and the management of the Princess Theater, this city.

THOS. J. BAIN.—We have no recollection of Madame Pavlova dancing in vaudeville in this country, but believe she did so in London. Never appeared in Baby Mine.

SUBSCRIBER.—Miss Julia Sanderson not long ago was divorced from Tod Sloan, the well-known jockey. We have not heard of her remarriage.

M. B. M.—Corliss Giles is at present on tour with The Romance of the Underworld. Sorry we cannot give you asked-for information about Mrs. Gardner Crane, as we do not know.

F. C. T.—It is not necessary to gain permission to give impersonations of a prominent actress. As to the right of using her play, or any part of it, you had better consult her manager.

F. M. H., Montreal.—The firm of play-brokers you mention is reliable. The Dramatists' Play Agency and Miss Mary Asquith, Exchange Building, 145 West Forty-fifth Street, New York.

R. P. BARCLAY.—Agnes Elliot Scott is not with Robert Mantell this season, as we erroneously stated in last week's Letter Box, but will appear in a new production, to open after the New Year. Her address is care of Dixie Hines, 1402 Broadway, New York.

MARGOT, see B. M. G. C.—THE DRAMATIC MIRROR has no record of Paul McAllister which you are not possessed of according to your letter of inquiry, excepting his season as leading man with the Proctor Stock company in this city, 1906-07.

G. C. BENEDECT.—1. Write to office of Henry W. Savage for cast of The Burge-mester. 2. Lottie Kendall's this year's vehicle is not on record in our office. 3. A list of theatrical publications is contained in Letter Box of our last week's issue.

GLENOLA CLUB.—THE MIRROR is as much in doubt as you are "who is the most popular actress in stock between Miss Priscilla Knowles and Miss Cecil Spooner." It would take a special election to decide the question, as both are extremely popular. Glad you like THE MIRROR.

CHARLES NEWMAN.—Thais, which was produced at the Criterion, New York, in which Constance Collier played the title-role, was purely a dramatic production. Miss Collier did not sing in it. You are evidently confounding it with Massenet's opera in which Mary Garden sang the role of Thais.

ROBERT ANKELL, Toronto.—THE MIRROR cannot undertake to decide the question what should constitute the great American drama, how it may be known when it does appear, who will pass upon it, etc. The great English drama, we suppose, comprises the collected works of Shakespeare; the great French drama embraces Moliere, Racine, and Corneille; the great German drama is represented by the works of Lessing, Goethe, Schiller, Hebbel—though Faust, perhaps, is a unit by itself in combining literary and philosophic beauty in dramatic form with distinct national color and characterization. Norway has its national drama in the works of Ibsen and Bjornsen. America as yet has produced no drama of distinctively national genius, such as it possesses in novel form in "The Scarlet Letter," for example.

DEATH OF FAMOUS DRAMATIST

The death of Franz von Schöthan, the German playwright who supplied the late Augustin Daly with a number of his successful comedies, occurred Dec. 8 in Vienna. He was one of the most prolific of modern writers, and with the late Gustav von Moser, author of The Private Secretary, was the chief representative of the modern school of German farce writers. Among his plays which were popular in the United States were The Great Unknown, The Railroad of Love, A Night Off, Countess Guckler, and a number which have lost their identity by translation and change of titles. Schöthan was born in Vienna, June 20, 1849, and collaborated freely with Moser, Kadelburg, and others. He wrote chiefly farces, but several comedies have a more intrinsic value than a tendency to exaggerate life and characters.

At the age of seventeen Schöthan entered the Austrian navy as a midshipman, but after four years of service adopted the stage as a profession. In 1884 he became head director of the Vienna Stadttheater, and after the destruction of the building by fire he removed to Berlin and subsequently to Dresden.

"RACHEL" IN PARIS

Grillet's Version of Famous Actress's Career Makes a Hit

Paris, Nov. 27.—A five-act comedy entitled *Rachel*, written by Gustave Grillet and produced at the Odéon Nov. 21, was well received here as a vigorous and dramatic presentation of the life and career of the famous French tragedienne. The leading characters besides Rachel are Victor Hugo, Madame Récamier, Madame Favart, Ingres, the painter; Frederick Lemaitre, Lamartine, Alfred de Musset, Maréchal Bugeaud, and Chateaubriand, and the actors Got and Delaunay.

Certain situations are suggestive of the drama *Adrienne Lecouvreur*, by Scribe and Legouvé, which made a great hit when played by Rachel in 1840.

The action, running from 1832 to 1857, is a vivid and picturesque object lesson of the intellectual, theatrical and social life of that period. It is by far the best effort that has been staged in Paris, and holds the public interest from start to finish.

The part of Rachel is splendidly acted by Mlle. Séphora Mosse, a young and dark-eyed tragedienne, who won first prize at the Conservatoire last Spring and whose impersonation to-night on the occasion of her debut places her, in the opinion of French critics, at once in the foremost rank of tragic actresses.

The play, and especially Mlle. Séphora Mosse, provoked remarkable enthusiasm from the most brilliant first-night audience of the season at the Odéon.

REICHER TO 'FRISCO

Berlin, Nov. 30 (Special).—Emanuel Reicher, father of Frank and Hedwig Reicher, the popular actor of the local Leasing Theater, is contemplating a starring engagement at the Panama Exposition with a German company. Miss Hedwig Reicher, well known as an actress on the German as well as the American stage, has for some time tried to persuade her father to head an English-speaking company for the occasion, but Herr Reicher decided ultimately to appear in German, and present a series of plays in which he has become famous. It is not unlikely that he will be joined by Miss Hedwig as well as Frank Reicher.

CENTURY TO BE ENLARGED

The Century Opera House is, at the end of the present season, to be remodeled so as to increase its seating capacity from the present limit of 2,100 to 3,500.

The Messrs. Aborn intend continuing the season of opera until May 23, after which the alterations will be started under the direction of Carrere and Hastings, the architects, who originally planned the building for the New Theater Company.

The decision to rebuild was arrived at because of the inability to comply with the demand for seats during the first ten weeks of opera in English, to which that magnificent theater is now devoted.

MARK LUESCHER MARRIED

Mark A. Luescher, of the theatrical firm of Werba and Luescher, it was learned last week, has been married for some considerable time to Miss Marie Antoinette Driscoll. When the news, which came as a surprise to his friends, leaked out Mr. Luescher was showered with congratulations from all sides.

Mrs. Luescher has long been known as an ardent first-nighter and enthusiastic patron of the theater as well as a fancier of dogs. Her kennels have won many prizes in this section's dog shows.

MRS. BLOOM UNDER KNIFE

Mrs. Edward L. Bloom, wife of the veteran manager of The Pleasure Seekers, was operated upon for appendicitis Saturday. In spite of the seriousness of the operation due to the unusual nature of the case she rallied quickly and is doing well. The sympathy of his hundreds of friends has been extended to Mr. Bloom since the serious illness of his wife became known.

WACO MANAGER RETAINED

The many friends of Charles T. Brian, Jr., will be pleased to learn that he will retain his position as manager of the Auditorium Theater, Waco, Texas. Mr. Brian emphatically denies that he will be Klaw and Erlanger's representative in Europe next year. Mr. Sol Davis, formerly manager of the new Temple Theater, has resigned his position to devote more of his time to the study of prison reforms.

EDMONTON'S FINE NEW THEATER

Edmonton, Alta., Dec. 1 (Special).—Two hundred and fifty thousand dollars will be expended by George Brown, president of the Empire Hotel Company and owner of the Brown building, part of which is the Pantages Theater, upon a playhouse adjoining the Empire Hotel in Second Street, in Edmonton, Alta. The structure will be of steel and reinforced concrete and modern in every detail.

Messrs. Anderson, architects, are preparing plans for a building, 100 by 150 feet, with a seating capacity of 2,800. The building will be of the same type as the Pantages Theater, and will be known as the Alhambra. The best of road and stock companies will be staged there, and it is hoped to make this the best playhouse in Western Canada.

While the Empire Hotel Company is responsible for the new venture, the new the-

ater is being financed with eastern capital. The new building is to be started by the first of March, 1914. Mr. Brown announces also that the Empire will be enlarged, the work involving an expenditure of \$100,000.

JAMES R. WAITE

Career of the Father of the 10-20-30 Attractions

James R. Waite, whose recent death was recorded in *The Mirror*, was a figure in the theatrical world of more than passing importance. As actor-manager he was a welcome and popular visitor in every city throughout the land. Mr. Waite successfully piloted theatrical and operatic companies for many years, and, if we mistake not, one of our leading English opera impresarios, Mr. Milton Aborn, served his apprenticeship under him.

Mr. Waite was a facile actor of character parts of the Denman Thompson-James A. Herne school, but his métier was the business end of the theater. He conducted his business with a view of giving opportunity for enjoyment to the largest number. And here it may be said that his greatest achievement lay. He originated the popular priced 10, 20, and 30 cent "show." For nineteen years he devoted himself to the idea and coined it into a comfortable fortune. And now this vogue of entertainment is universal, commemorating the acumen and foresight of its originator wherever the 10, 20, and 30 cent announcement beckons those on pleasure bent.

Mr. Waite also introduced one of the most famous burnt-cork comedians to the public. In London, Ont., many years ago he ran across George Primrose, afterward of the famous Primrose and West Minstrels, whom he put to work at \$20 a week. Primrose was destined to draw \$1,000 per week ere his career came to a close.

This commentary upon the dead actor would be incomplete without a reference to Mr. Waite's lifelong companion and best counselor, now his mourning widow, known on the stage as Virginia Dormer, a charming woman, of marked ability as an actress, and who was famous for her exquisite gowns, most of which were Worth creations.

HONORS GRACE VALENTINE

Los Angeles Press Club Tenders Her a Banquet and Ball

Los Angeles (Special).—The Los Angeles Press Club on last Saturday night honored Grace Valentine, of the Morosco company, who will play the role of Gertrude Meyer in *Hamlet*. When this play is given in Chicago Dec. 22, as no other California actress has ever been complimented, by giving a big banquet and dance in her honor as an appreciation of her efforts during the past year. Miss Valentine was the chief feature in the Press Club banquet to Secretary of the Navy Daniels, and has been one of the most popular favorites the Los Angeles stage has ever known. She is now the first actress in America to wear the Press Club Pin.

J. D. BARNES.

RECOVERY OF MRS. FAVERSHAM

The many friends and admirers of Mrs. William Faversham (Julie Opp) will be gratified to hear of her restoration to health. Mrs. Faversham has been ill since last Spring, and has spent the Summer and Fall in Switzerland. Mr. Faversham received word last week that her physicians have informed her that she will be able to resume her stage work soon. Mrs. Faversham will sail shortly on the White Star steamer *Oceanic*, due to arrive in New York Dec. 10, and will immediately take up rehearsals of her parts in Mr. Faversham's forthcoming productions of *Othello* and *Romeo and Juliet*.

NO HARVARD DRAMATIC PRIZE

The John Craig dramatic prize that was instituted three years ago for new playwrights from Harvard and Radcliffe will not be awarded this year, because, it is said, of the inferior quality of the plays submitted. This is the first time the honor has not been conferred. Plays that have won the prize in previous years are, *Believe Me, Xanthippe*, *The Product of the Mills*, and *The End of the Bridge*. The committee on award includes Professor George Pierce Baker and John Craig himself.

MALCOMSON-PORTER

The Mirror staff has received the cards of Mr. and Mrs. Louis H. Mang, of Annapolis, announcing the marriage of their sister, Ida Camille Porter, to Mr. Abraham Bell Malcomson, Jr., Tuesday, Dec. 2. The announcement will be read with interest by many friends of the bride because of her long association with *The Mirror* as one of its most esteemed and popular members. For practically eight years Miss Porter had charge of an important department on the paper, which she conducted with ability and rare devotion. Mr. and Mrs. Malcomson will be at home after Jan. 1 at 2310 Morris Avenue, New York city. The Mirror extends congratulations.

ARTHUR HAMMERSTEIN SUED

A suit for damages in the amount of \$10,000 against Arthur Hammerstein was filed last week in the county clerk's office in behalf of William Pettibone, who alleges that Mr. Hammerstein assaulted him in front of the Victoria Theater on the 14th of last October.

"QUEEN OF THE MOVIES"

Big European Success to Follow "Madcap Duchess" at the Globe

Die Kino Koenigin, the big hit of the present season at Berlin and Copenhagen, will follow *The Madcap Duchess* at the Globe Theater here. It is reported that *The Duchess* will be moved to another theater, but no date is given. The success of this musical comedy has been so great that it is now being done by three different companies on the other side of the Atlantic. Thomas W. Riley will produce it here under the name of *Queen of the Movies*.

The principals engaged for the production are Valli Valli, Lida Hughes, Frank Moulan, Felix Adler, George L. Moore, and Dan Collier. The chorus will be an unusually large one, numbering 100.

NAT GOODWIN IN POST FARCE

Comedian Secures "Never Say Die" for Canadian Tour

Nat Goodwin has again recanted. He will not remain a Boniface, and he will not retire from the stage—yet. The latest news is that he is to star in William H. Post's farcical comedy, *Never Say Die*. The rights are owned by the Messrs. Shubert, who starred Willie Collier in the piece in New York. Before the farce could prove its revenue-getting qualities on the road, Mr. Collier and the Messrs. Shubert parted company, and *Never Say Die* went into a pigeon hole. Charles Hawtrey secured it for London and scored one of his most brilliant successes with it. It was still running at last accounts.

The deal was made by Sanger and Jordan, who obtained the American and Canadian rights and turned them over to Mr. Goodwin.

LOS ANGELES' LITTLE THEATER

If any further evidence of the metropolitanism of Los Angeles were wanted it need but be stated that, like New York and Philadelphia, it has its Little Theater, the first and so far only one in the West, which is about to open its doors and enter into, be it hoped, a successful career.

The prospectus received by *The Dramatic Mirror* announces that "in many respects it will be the nearest approach to the State or municipal theaters of continental Europe to be found in this country, and should make the city of Los Angeles the center of the new and potent dramatic art just as it will form an alluring and distinguished accompaniment in the ethical and artistic impulse it represents to the irrefragable advancement of the city."

The stage direction will be under George W. Barnum, former director of the Belasco company.

NEW THEATER OPENED

The Grand Theater, in Portsmouth, O., under the management of Messrs. Tynes & Taylor, opened Nov. 25, with the American Opera Co., after being remodeled into one of the most modern playhouses in Ohio. The foyer is finished in marble and is much more commodious than the old Grand. The interior is beautifully decorated in two shades of tan and gold with Cupid ornaments, presenting a beautiful picture to the audience before the curtain rises.

ALLEN AND RENEE KELLY RETURNING

A. Hyton Allen and Renée Kelly are on their way back to the United States after an absence of ten months, during which Miss Kelly has appeared in leading parts in *The Inferior Sex*, playing Maxine Elliott's role; *Strife* and *Jim the Penman* at the Comedy Theater, London. Mr. Allen has recently closed in John Galsworthy's latest play, *The Forsyte*, which played successfully at the Court and Prince of Wales's Theater in London, and at Miss Hamman's Theater in Manchester.

"THE OLD MAN'S BOY"

Rogers and Creamer's Negro Players are touring through the South with great success in *The Old Man's Boy*. The three-act comedy is said to be something entirely novel in the line of negro entertainment and has met with a great deal of pleasant criticism and applause wherever it has been produced. The white people of the South seem to enjoy the story of the play as well as the colored masses voice their delight wherever the attraction appears. Ed W. Cook is the manager.

KATHERINE GREY IN NEW PLAY

The actress to be featured in *The Rule of Three*, the play by Guy Bolton that was announced some time ago as the next metropolitan production of the New Era Producing Company, which is to say Joseph P. Bickerton, Jr., who put on *Adèle*, will probably be Katherine Grey. Further details have not yet been announced.

PAVLOVA'S EFFECTS SEIZED

Scenery and costumes of Pavlova, the Russian dancer, were seized by a deputy sheriff at the Colonial Theater, Cleveland, on Nov. 29, on a writ of attachment sworn out on behalf of Ben Atwell, of New York, who claims the sum of \$7,400, said to be due on money advanced.

Bond was furnished, and after some delay the interrupted matinee programme was continued.



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THE FIRST NIGHTER



"Things That Count" at the Maxine Elliott—Two New Thrillers at the Princess—
"The Prodigal Judge" at the Bronx—Winter Garden
—Eva Tanguay

"THE THINGS THAT COUNT"

A Play in Three Acts by Laurence Eyre:
Direction of William A. Brady. Maxine
Elliott Theater, Dec. 8.

Mrs. Hennaberry Florine Arnold
Mr. Hennaberry Albert Reed
Dr. Stewart Marshall Howard Estabrook
Beulah Randolph Alice Brady
Dulcie Grace Dougherty
Abraham Wallace Englund
Ingeborg Hilda Englund
Anna Alleen Burns
Mrs. Rogers Margaret Seddon
Mrs. O'Donovan Josephine Williams
Blanche O'Donovan Maxine E. Hicks
Niches O'Donovan Charles Everett
Frau Runderfelder Louise Muldener
Homer Vanni Nick Long
Homer Vanni Ida Lewis Cotton
Mira Vanni Edna W. Hopper

This is a Christmas play about a wicked grandmother of a little girl with spinal troubles who lives in a flat in the slums because her son, who was an actress and is now a widow, is too proud to sacrifice her independence, and prefers to do fancy sewing to suing her rich and haughty mother-in-law to forgive her for having married outside of her sphere.

But in the end the wicked grandmother turns out a Christmas angel with no end of charity and goodness, which is why the play was originally called Mrs. Christmas Angel and then An Angel Without Wings. Either of these titles tells the story better than the present one. If you choose to plunge into the domain of critical analysis, the comedy has a little of The Secret of Polichinelle, a little of The Prince Chap, and a little of sundry and various other plays, all mixed together into a more or less diverting domestic color scheme of drama, in which a little sick girl is the cause of conciliating a grandmother to her widowed daughter-in-law in the course of a rather inconsequential chain of theatrical events.

The interest centers chiefly in the superb acting of Florine Arnold in the role of the grandmother, and it was her performance that lifted the play out of the rut of the commonplace. It proved one of the best played parts of the season, in which brisk character comedy mingled harmoniously with virile pathos and touching tenderness. In the first act she denotes in a hearty manner the bustling, dominating, but naturally good-hearted disposition of a woman who awes her husband and servants by an innate sense of superiority. All her natural tenderness develops in the second and third acts, in which she visits the poverty-stricken home of her daughter-in-law and has her maternal feelings aroused by the sight of her grandchild, culminating in a scene of quiet pathos with Beulah, when she appeals to her daughter-in-law to forgive her and come and make her home with her.

In the part of Beulah, the daughter-in-law, Miss Brady is interesting and, considering her youth and lack of experience, quite charming, without, however, denoting the full dramatic import which we associate with a role of such importance.

There are some moments in the play of appealing interest, but on the whole it leaves but a slight impression of the fundamental quality of sincerity, reality, actuality. The author stages a motley Christmas scene with the accessories of a polyglot assembly of children from the slums—Irish and Italian—which produces a lively picture. But the craftsmanship is episodic; and though the action is spirited and lively, and the story for the most part is shot with a vein of comedy, it is lacking in the essential elements of consistency.

The acting is excellent. Albert Reed is very good as the shy, henpecked grandfather; Mr. Erskine as a butler and Hilda Englund as a Swedish French maid, who sets her cap for the reluctant butler, were excellent, and several incidental character types were admirably portrayed by Nick Long and Ida Lewis Cotton as two Italian staidwailers; by Louise Muldener as a German and Josephine Williams as an Irish neighbor. Grace Dougherty was splendid as the little granddaughter, and other children parts were delightfully played by little Edna Hopper, Maxine Hicks, and Charles Everett. Mr. Estabrook was satisfactory as the young doctor who loves Beulah and restores her child to health.

"THE PRODIGAL JUDGE"

Dramatization in Four Acts of Vaughan Kester's Novel of the Same Name, by George Middleton. By Arrangement with Bobbs-Merrill Company. Prodigal Judge Company, Inc. (A. G. Delamater). Bronx Opera House, Dec. 8.

Judge Slocum Price George Fawcett
Solomon Mahaffy James Seely
Colonel Pentress George C. Staley
Bruce Carrington Robert Thorne
Captain John Murrell Thomas V. Morrison
Hannibal Bert Burton
Bob Vancy Francis Brandon
Richard Kennel Cavendish Harold Merriam
Blonson Charles T. Lewis
Judge Morrow Arthur G. Davis
Sheriff Ed H. Thompson
G. W. Dela Wesley Thomas Ashton Castle

Scipio Harry Douglas
Colored Servant Ed Stevens
Betty Malroy Elsie Herndon Kearns
Mrs. Walker Mrs. Roy Burton

It has been demonstrated on a number of memorable occasions that the easiest thing to retain in a dramatization of a book is that most elusive of things, a fine characterization, while the most difficult thing to stage is the story. In this case George Middleton has caught a figure and let the circumstances lap. Which is not to say that The Prodigal Judge is a poor play. On the contrary, by virtue of some well-contrived situations and much admirable breadth of character delineation, it is highly acceptable.

Judge Slocum Price is an old aristocrat who has fallen from high estate through a falling from liquor. When he first appears, nothing is known of his past save that he has strong evidence of the gentleman beneath. He is a fine old fellow, to be humored and loved. Through an odd twist of fate he becomes the nominal guardian of a small boy, Hannibal. Hannibal is being sought by Colonel Pentress, a rich lawyer, that he may be gotten out of the way and thus leave Pentress in possession of a large estate which rightfully belongs to him. The boy stirs a nameless something in Price, and, poor as he is, he and Mahaffy, his decrepit old friend who acts as secretary and valet upon occasion, take him under their crippled old wings and endeavor as best they can to supply his physical needs and to instruct him in the rudiments of education by teaching him his A B C's from the labels of old whiskey bottles. Then Price learns that the boy is his own grandson, heir to the vast estate. It fires him to assert himself, and with an appointment as Federal Judge, given him by his old friend Andrew Jackson, and with the aid of young Carrington, a secret service spy (who loves and is loved by Betty Malroy, Price's temporary patron), he defeats the villain and his gang and comes into his own as the grandfather of Hannibal.

Is it whispered that the action drags here and there? Be it said, then, that to dramatize a book it is necessary to make things much more compact, and frequently, as in this novel, to get in very many things that have happened before the action proper begins. All this expository matter is of the past tense, and it tends to make opening scenes ponderous. Like a heavy locomotive, it is slow in getting under way. But, like a locomotive, the force required to start is reduced to a minimum when momentum is gained, and soon it is rushing along on level rails until it is brought to a dead stop.

Only this is not brought to a dead stop. To all intents and purposes, the play is over when Price defeats his enemies and comes into his own; but a fourth act has been tagged on here, like a postscript, to wind up the love affair of Carrington and Miss Malroy. It overlaps to fill up the time. Thus, at the end of the third act, a time when suspense is most needed to carry an audience over a critical intermission, there is little or none. The audience knows about all it cares to.

Let us qualify. It is unwieldy in spots and in the matter of unity, a term that is worth taking very seriously in spite of the opprobrium heaped on it. That may be due to the dramatist, and possibly to the director, for there was evidence of uninspired work on his part, an empty stage at times, with nothing to bridge the gap in interest and groupings of highly conventional order. In either case it is not finished work, and finished work means the kind that "gets over" best with any audience. But—and this is important—the play has a majority of good points. Its action is for the most part objective; it happens now, at this moment, and that is one of the best qualities in any play. It is interesting in many spots, of the moment and for the moment. And if the framework is not of the best, it is covered with real flesh and blood, and that's a big thing in drama nowadays.

Excellent work was done by George Fawcett as the judge. His best was when he played the genial blusterer; when the very serious moments came, when he was called upon to exploit an outraged nature, his sincerity was largely on his own side of the footlights. As Mahaffy, James Seely did an artistic character part, but it still smacked in places of his old mannerisms—tasting and rubbing his fingers. With those gone, Mr. Seely is an actor of refinement. Bert Burton played Hannibal, the boy, with much genuine appeal. Elsie Herndon Kearns proved a sweet and convincing Betty, and her lover was creditably done by Robert Thorne. George C. Staley and Thomas V. Morrison do not win battles for work that is villainous in kind but never in style, but it is amply satisfactory.

"HARI-KARI"

A Play in One Act, by Julian Johnson, at the Princess Theater, Dec. 8.

John Bancroft Mr. Trevor
Madeline Miss Kersey
Ito Natsumi Mr. Mastayer

"RUSSIA"

A Play in One Act, by Gaston Charles Richard, Dec. 8.

Wassili Pavlovitch Mr. Mastayer
Feodora Mr. Arcey
Sophann Mr. Mather
Ivan Osmolovitch Mr. O'Neill
Wassili Mr. Trev
Xenia Grigoro Vana Miss Kersey
Arvotia Larouge Miss Pollin
Maronasia Miss Findley
Tatiana Miss Tyler
Lem Miss Roland
Miss Miss Benson

These were the new additions to the programme at the Princess in place of Fear and A Pair of White Gloves, on Friday evening. Both are shockers of the approved sort. Those of the critical fraternity who boasted afterwards of their immunity from shock are ripe for the electric chair. Mr. Johnson's Hari-Kari is an intense little playlet dealing with a criminal affair between an attaché of the Japanese legation in Washington and Madeline, the daughter of the chief construction engineer of the American Navy. The Oriental has won the girl's confidence in order to get possession of important blue prints and naval secrets, and is stabbed to death by the betrayed girl in her apartment in a burst of patriotic desperation.

The curtain reveals Madeline in deshabille, rushing out of her room in the dark and opening another door to admit her father, who enters and indignantly protests against her rumored relations with the Japanese diplomat. He leaves to anticipate Ito's arrival outside. No sooner has the door closed on him than the Jap enters from the girl's room in undress, with imperturbable bearing and calmly proceeds to make his escape. To the girl's entreaties to marry her and take her away, he makes evasive replies. In her efforts to restrain him he drops the blue prints and other plans belonging to her father, and realizing fully the perfidy of the man, she stabs him in the stomach. The father enters, and seeing the situation, phones the police and reports that Ito has committed hari-kari in his house. The graphic little play obviously pleased.

Mr. Mastayer admirably succeeded in giving a sort of fatalist touch to the personage of the spy and depicted an ominous Oriental devoted with sinister ardor to his mission. The impersonation was all the more artistic when contrasted with his lively and wholly characteristic playing of the Bowery boy in The Escape. Miss Kersey's Madeline is physically attractive, but her emotional resources of expression are artificial.

Russia, an importation from the Grand Guignol, is a frightful picture of Russian cruelty and violence committed in a brothel and drinking place one night in St. Petersburg during a political street massacre. A wounded priest enters the place to seek refuge. One of the girl inmates, who has become mad over religion, with the aid of her sister-in-law, conceals the priest in her room just as the soldiers enter. In a fit of hysteria the girl betrays the priest. The soldiers drag him forth, tie him up to the wall by his hands and thereupon massacre all the inmates by a volley of musketry. The curtain falls on a scene revealing all the girls stretched dead on the floor and the priest, with a last gasp, uttering a benediction.

This episode was recently shown to a private audience and then withdrawn in answer to the objection that the priest was made to resemble the image of Christ and his crucifixion by the soldiers was too horrible for contemplation. Miss Kersey played the religious girl with excellent effect.

"THE PLEASURE SEEKERS"

Second Edition. A Jumble of Jollification in Two Acts. Music and Lyrics by E. Ray Goetz. The Winter Garden Company, Winter Garden, Dec. 8.

Roadway Brouse Hugh Cameron
Max Isenlauber Harry Cooper
Arthur Wroth Bobby North
Mile. Marcelle Dorothy Jordan
Henrich Booschlobb Max Rogers
Heinrich Panhard William Montgomery
Lincolne Virginia Evans
Jack Hemingway George White
George Hawkins Hugh Cameron
Maria Blifkins Sally Day
Violet Blifkins Florence Moore
Marcelline Myrtle Gilbert
Vera Flo May

The second edition of The Pleasure Seekers has been issued and it differs little from the original. The cast of players remains intact and some slight changes have been made in the names of the characters. Those who seek pleasure at the Winter Garden seek nothing but a Winter Garden type of performance. The Pleasure Seekers will fully meet their desires. The plot is still a "jumble," for which "tired" brains will be thankful; there is quite a bit of jollification, with no dragging moments; there are many beautiful stage pictures, and the chorus is well trained and spicily animated. There's the answer.

From the audience's point of view, William Montgomery and Florence Moore stood out, though to one with a memory there

are a few spots in the dialogue of this talented pair that are too old for such young company. They were out of place. As an artiste Dorothy Jordan gave the most clear-cut performance, though a trifle too reserved. Max Rogers, as a regulation-pattern German comedian, and Bobby North and Harry Cooper, as Hebrew types, played well up to one another, the former two excelling as comedians, while Cooper carried off the vocal honors. George White's "educated" feet brought down the house, and his serpentine dance with charming Virginia Evans continues to be a winner. The other principals do all that is required.

After due allowance has been made for the song pluggers, "I Have a Little Chalet in the Valley," "My Arverne Rose," and "Get Out and Get Under" may be considered the songs that got across and were welcomed.

Alfred and Sigrit Ness, ice skaters, and Oscar Lorraine, violinist, gave specialties that were well received.

FORTY-FOURTH STREET MUSIC HALL

Eva Tanguay and Her Company. Forty-fourth Street Music Hall, Dec. 8, Matinee.

On Monday afternoon Eva Tanguay—the volcanic—came to the Forty-fourth Street Music Hall for her "honeymoon" Broadway engagement.

The matinee was something of an event, for the appearance of the comedienne in a striking vermilion costume, trimmed with white fur, called forth a shower of rice from friends and admirers in the boxes. When the tumult and rice ceased, Miss Tanguay launched into the first of her personal songs, "It's All Been Done Before, But Not the Way I Do It." Miss Tanguay is still the most remarkable example of personality upon our stage, and she invests her songs with all her old vivacity and magnetism. Her first number was followed by "I Want Some One to Go Wild With Me," "Sticks and Stones Will Break My Bones, But Names Will Never Hurt Me," "There's a Method in My Madness," which scored decidedly, and, finally, after repeated encores, Miss Tanguay came back in a white bridal gown and gave her famous "I Don't Care." In each of her numbers, the comedienne appeared in a distinctly odd but pretty costume.

As Miss Tanguay sang "I Don't Care," a procession of fifteen house employees filed down one of the main aisles carrying floral tokens of good will and best wishes. These ranged from bouquets of roses to a huge heart of violets. The continued applause brought Miss Tanguay before the curtain a half dozen times, and finally she thanked the enthusiastic audience by exclaiming, "God love you!"

The other acts of the vaudeville performance do not particularly distinguish themselves. The most prominent turns are offered by the Musical Nosses and Johnny Ford. The programme moves smoothly—something that has been lacking previously at the Music Hall—and the orchestra is pretty well handled by Roy Barton.

"DER DUNKLE PUNKT"

(THE DARK SPOT.)

Comedy in Three Acts by Gustave Kadelburg and Rud. Presber. Staged by Heinrich Marlow. Irving Place Theater, Dec. 8.

Major Ulrich von Kuckrott, Herr Bruno Holmsnapel
Thunelde Fr. Lina Hansen
Hans Herr Willy Wah
Elsa Fr. Annie Simon
Freiherr von der Duhnen, Herr Heinrich Marlow
Marie Luise Fr. Marie Kierschner
Emmerich Herr Rudolf Aicher
Kommersnath Brinkmayer, Herr H. Matthes
Lottl Fr. Ed Engel
Dr. Roby Woodleigh Herr Otto Stoeckel
Ida Fr. Carl Goetzner
Anton Herr Willy Frey

No livelier nor more amusing play was ever launched from any stage than Der Dunkle Punkt, by Kadelburg and Presber, which saw its first presentation in this country at the Irving Place Theater night of Dec. 8, and which presented the talent of that excellent organization of players in its most delicious temper. It were a difficult task to select any one in the cast for individual praise or blame. All showed up to equally good advantage, and with such a company any and all things dramatic are possible.

The dark point appears in the shape of social selection. Ulrich von Kuckrott, a real Prussian Junker, has his traditions upset and caste motives ruffled because his son, Emmerich, wants to marry Elsa, the daughter of v. Kuckrott, a retired army officer, who, though also a noble, is not sufficiently high up in the scale to suit the Hannikin Ulrich, who, however, is finally won over and waives further opposition until he discovers that the family escutcheon is about to be smirched by the forthcoming marriage of Elsa's brother Hans to Lottl, the daughter of the commoner Brinkmayer, a successful and prosperous cattle dealer,

who constitutes the particular bete noir of the irascible old noble. Through a series of most exasperatingly funny situations a sort of armed truce is finally established between the two arch-foes, until y. Kuckrott makes the further discovery that a brother of Lotti is married to the daughter of an Italian shoemaker. This is the breaking point, and everything is off at the discovery of this dark point. The old nobleman is irreconcilably obdurate despite the pleading of his wife. Thus, a mild, dignified, motherly gentlewoman. Now, however, comes the real surprise, the discovery of the very darkest point. A daughter of the von Kuckrotts, who has gone to America, has announced by letter the coming of her best friend and benefactor, the American Dr. Roby Woodleigh, who has saved her life during the San Francisco earthquake. She speaks for him, her best friend, the kind consideration and sincerest welcome of her family. A royal welcome is prepared and the best room—made sacred by a one night's occupation by "the great Napoleon"—is prepared for him. He is finally announced, in the very midst of the distracting turmoil, and turns out to be—a negro. He gives the information that he is the son-in-law. The daughter in America had married her savior out of gratitude.

To tell of the effect on the poor old gentleman would require too much time and space, and one must see it as the inimitable Marlow reflects it to really appreciate it. The Woodleigh of Stoeckel is exquisite. Imagine the happiest-go-lucky Afro-American in ultra-sartorial make-up, plus a university education—he is a graduate of the Sorbonne—with a double row of dazzling teeth, revealed by a smile that never comes off; imperturbable in his good-nature and insensible to offensive hints and allusions, until the crucial moment, when he meets the situation with a logic and heroism that borders on the sublime. Messrs. Mattheas, Holznagel, and Aicher are most excellent, as is Miss Haenaeler, and, indeed, every member of the highly efficient cast. The Dark Spot is worth going to see.

AT OTHER HOUSES

BRONX OPERA HOUSE.—The George Middleton dramatization of Vaughan Kester's novel, "The Prodigal Judge," with George Faucett, has its first New York engagement at this house.

WEST END.—Rudolf Hughes's farce, "Excuse Me," with a cast including George Olp, Lillian Dilworth, Edith Taber, Marguerite Rand, Della Marsh, Lillian Cook, Jerry Hart, Walter Fisher, Harry Kendall, Lou Miller, Harry Lane, Frank Hartwell, David Young, Harry Link, Charles Barron, Lew Krouse, and Alfred Noone.

GRAND OPERA HOUSE.—Charles Frohman presents "The Marriage Market" direct from the Knickerbocker Theater, with Donald Brian and the original cast. This is the final engagement of the piece in Greater New York.

ROYAL.—Madge Kennedy in the title-role of "Little Miss Brown" is playing here this week.

PROSPECT.—The attraction at this house is "The Divorce Question."

BOOTH.—"Prunella," a fantasy with music, by Laurence Housman and Granville Barker, opened here on Monday night, having been moved from the Little Theater, where it has been playing to capacity.

TULLY PLAY OPENS

"Omar, the Tentmaker," with Guy Bates Post as Star, Has Premiere in Montreal

MONTREAL, CAN., Dec. 9 (Special).—Richard Walton Tully's new Persian play, "Omar, the Tentmaker," based on the life, times, and Rubaiyat of Omar Khayyam, was presented here to-night at the Princess Theater by Tully and Buckland, Incorporated, with Guy Bates Post in the role of Omar. The opening was brilliant. An interesting play, splendid acting, and a picturesque production, all helped to inspire enthusiasm. Guy Bates Post performed the difficult task of acting Omar Khayyam so well as to please even the most intense worshipper of the Persian poet. Other acting honors went to Roberto Deshon, a character man for the last four years in Belasco productions, to Lee Baker, and Fred Eric. Jane Salisbury, a young actress who has never been seen in a prominent part in New York, was the surprise of the evening as Shiraz, the sweetheart of Omar. Louise Grassier, Blanche Frederici, Margaret Vale, niece of President Wilson, and many others in the large cast, acted their parts well.

Omar, the Tentmaker, will be seen on Broadway soon. W. A. TREMAYNE.

JANET ALLYN IN "THE THIEF"

Janet Allyn is winning golden opinions as leading woman of the C. S. Primrose company, which plays the Stair and Haylin houses after Jan. 1, 1914. Miss Allyn's Marie Louise Vovain in "The Thief" is an especially noteworthy achievement. She is supported by a company of excellent players. A. M. Young is manager of The Thief company for Mr. Primrose.



The play of Grumpy was written by two men who have had previous success in writing for the stage, Horace Hodges and T. Wigney Percival. These gentlemen wrote Sunday, which enjoyed a prosperous career for a long stretch. When they wrote Grumpy it was with England's foremost comedian, Cyril Maude, in mind, and just before Mr. Maude left his home for the Canadian-American tour, which the Liebler Company has been for ten years trying to persuade him to undertake, he made a production of the Hodges-Percival play.

When Maitland Davies, brother of Acton, was appearing in musical pieces in New York, it was customary to refer to him as "Acton Davies's brother." Should Brother Acton journey out to the prosperous city of Phoenix, Ariz., now blossoming like a June rose in consequence of water from the Roosevelt Dam, he would be referred to by the denizens of that town as "Maitland Davies's brother." Some three years ago, when Maitland was appearing in the tenor role of Pierre with Kitty Gordon in Alma, Where Do You Live? he suffered a paralysis of the vocal chords. He was advised to go to Phoenix, where he immediately recovered his voice. Brother Maitland is now the dramatic critic of the Phoenix Republic, and in an effort to outshine his brilliant brother Acton in those parts has turned the trick. In short, what Maitland Davies says in the Republic goes with a bang in Arizona. As a critic, he is the biggest "scotching son of a gun in Arizona." Besides being critic, Maitland has all he can do giving vocal instructions in Phoenix and the nearby town of Prescott. His work as critic and maestro has proved so remunerative that he has settled in Phoenix for good and all.

The well-known theatrical manager, Gus Hill, was recently bemoaning the fact that the average one-night stand manager does hate to answer a letter; he says he never realized just how bad some of them hate to until he became interested in hearing the troubles of Harry Castle, who has charge of the information department of the new National Theatrical Guide, which is being compiled under Castle's supervision, complaining that local managers would not answer inquiries.

Gus essayed to show Harry that he could write a letter that ten out of twelve local managers would answer within forty-eight hours; Castle picked out twelve choice names in the New England States and cheerfully bet Hill a box of Havanas that Hill could not write a letter that ten of the twelve would answer inside of a week; so Gus retired to his private office, looked over some of the recent box-office receipts of Mutt and Jeff to get in a good frame of mind, and then proceeded to "write" the guileless Harry out of that box of smokes.

Hill chuckled to himself as he wrote the following to each of the twelve:

DEAR SIR: As it happens, I must know immediately the name of your theater and whether or not you think President Wilson's policies are helping show business; if you will answer this letter by return mail I will immediately upon receipt of your letter send you a one-dollar bill as sure as my name is.

Yours truly,
GUS HILL.
P. S.—An enclosing stamped envelope so you are positively taking no chances.

Gus figured it wasn't so much paying the ten dollars as it was to show his manager that the trouble was with the letters.

The next day Gus got ten "Williams" for a ten and went up to look over his mail. Outside of some requests for return dates of Mutt and Jeff and a printer's bill, nothing doing; by four o'clock Gus was losing his faith in human nature, so he sneaked down to the telegraph office and slipped ten wires, saying, "Will pay two dollars instead of one, but must have answer by twelve o'clock to-morrow."

Promptly at 11:30 the next day Mr. Hill grabbed his mail in his back office to find those ten letters which were due before twelve—there were four replies; two of them earned their two dollars; one just wrote on the face of Hill's letter, "Am playing pictures—don't want any shows," and the third was answered by a manager's wife, saying he was out of town—that the name of the theater was "Lyric," and that the Wilson thing stumped her, but would Gus kindly send her one dollar, as she had answered one-half.

That was three weeks ago. Since then Gus has heard from four more who came to life, and only yesterday No. 9 came in, apologizing for his delay and asking if it was too late for the two dollars.

THE UNHUR.

ADVERSE TO HAMMERSTEIN

Justice Pendleton Decides Metropolitan Opera House Company is No Trust

Oscar Hammerstein's case against the Metropolitan Opera House Company was decided against him by Justice Pendleton. Mr. Hammerstein's contention that the agreement was in violation of the Sherman Act was disposed of by the justice in the following excerpt from his decision:

Such a transaction is as far removed as possible from the commonly accepted meaning of trade or commerce. If the production of opera is trade or commerce, it would seem to follow that every museum which exhibits pictures, every university which gives a course of instruction or lectures, every lawyer who prepares a brief, every surgeon who performs an operation, every circus, moving picture show, exhibiting pugilist, actor, or performer is engaged in commerce.

Having acquired all the properties of the plaintiff in the transaction with Mr. Hammerstein, in the transfer for which the consideration was something like \$1,000,000, the Metropolitan Company, says the justice, has the clear right also to the good will of a rival, and therefore the covenants necessary and incident thereto are also within its corporate powers.

Mr. Hammerstein will, he insists, carry the case through to the highest courts and asserts that Justice Pendleton did not go deeply enough into its merits.

Of course the intrepid and irrepressible impresario is bound to give grand opera in some guise and under some sort of auspices, and it will be interesting to the last chapter of the exciting story.

"DARKTOWN FOLLIES"

Flo Ziegfeld, Jr., Buys Negro Musical Piece for Broadway Production

The Darktown Follies, with book, lyrics, and music by J. Leubrie Hill, a production written, acted, and presented entirely by negroes, has been bought by Flo Ziegfeld, Jr., to be rewritten for the new Spring Follies.

Instrumental in the purchase was Bert Williams, whose sympathies were with the company which gave the piece at one of the smaller theaters in the upper part of Manhattan. Mr. Williams lives in that neighborhood, and is head of a local organization called The Frogs, devoted to the interests of colored performers. Many of the players in The Darktown Follies are members of The Frogs. Williams brought Flo Ziegfeld up to see the production and enlisted his interest to such an extent that he purchased the rights.

The piece is highly meritorious. It was reviewed in a recent issue of THE MINOR, and in most of the big New York dailies, all commenting upon it favorably.

FATHER OF R. W. TULLY DIES

Richard Whitestone Tully, father of Richard Walton Tully, author of The Bird of Paradise, Omar, the Tentmaker, and other plays, died Sunday at Sierra Madre, Cal. Mr. Tully was seventy-eight years old. He was one of the original forty-niners. At one time he was Mayor of Stockton. Richard Walton Tully, who is in Montreal directing Omar, is unable to attend the funeral.

"HIGH JINKS" TO-NIGHT

High Jinks, the Arthur Hammerstein production with Elaine Hammerstein in an important role, opens to-night at the Lyric Theater, New York. The organization arrived in town on Monday from Chicago.

"HOP" GOES AFTER HOLIDAYS

A rumor current on Saturday that Hop o' My Thumb was due to close its New York engagement, and possibly road bookings as well, was denied by the management, who announced that the season would be concluded after the holidays. Business has not come up to expectations.

MARTHA HEDMAN FOR LONDON

Sir George Alexander has obtained from Charles Frohman the services of Martha Hedman for St. James Theater, London. Miss Hedman will sail from New York on Saturday to open the first of the year in Henri Bernstein's The Attack.

"THE HENRIETTA" DEC. 22

Bertha Kalisch will end her New York engagement in Rachel at the Knickerbocker Theater on Dec. 20, and the following Monday William H. Crane, Douglas Fairbanks, and Patricia Collinge, with their support, will open in The Henrietta, the revamped comedy by Bronson Howard.

JULIA ARTHUR ILL

News comes from Boston that Mrs. Benjamin P. Cheney, formerly Julia Arthur, is seriously ill with incipient pneumonia at the Parker House. Her husband was hastily summoned from New York on Sunday.



Publicity for the German Theater in Irving Place is handled by Mr. Schick, the general secretary.

Paul Philipp sends out the press matter for Adolph Philipp and his German Theater in Fifty-seventh Street. Paul is a brother of Adolph.

Ten days ahead of The Great Adventure is Mr. McLean. The Arnold Bennett play is now in Boston for an indefinite engagement.

J. W. Lethbridge, of London, England, is representing Mr. Tom Terria, who is to present a repertoire of Charles Dickens plays through Canada, starting on Christmas Day.

Lee Kugel, press representative for Joseph P. Bickerton, Jr., who leases the Harris Theater, has been handling all publicity for Louis Mann in Children of To-day.

Harry Earl, who has done much press-agenting for the Barnum and Bailey Circus, is now general manager for Dave Lewis in the Rowland and Clifford production of September Morn'. This piece played in New York at the Cecil Spooner Theater.

A paper in Springfield announced a change in Cavalieri's plans in this state New England manner: "Cavalieri, Crack Cantatrice, Cancels Court-Square Concert; Cannot Conveniently Come; Cause Concealed, but Constipation of Calculated Cash Conjectured in Chronic Case of Consecutive Congested Cancellitis."

Victor Leighton is circulating a quantity of overgrown young Caucasian thermometers to advertise Potash and Perimeter. He was going to have a printed statement on each one saying that this is the way our receipts pile up, until he happened to think that we might have some cold weather this winter.

William C. Muller, Jr., assistant to Dick Lambert, general press representative of John Cort, has taken unto himself a wife. He married Nisie Kimmick, who was assistant treasurer at the American Music Hall for three years. Headquarters are now at the home of his mother-in-law. For he's a jolly good fellow, etc., etc.



Oranum, N. Y.
MR. WAYNE AREY.

A transition from a desert in far off India to police headquarters in New York city—by taxi and within twenty minutes—looks up on its first suggestion as an impossibility. And to metamorphose from a dust-covered, thirst-choked officer of the Indian Civil Service to a spick and span, brass-buttoned inspector of "the finest" while en route, seems a still more impossible task. But Wayne Arey, of the Princess Theater company did so once every day last week, and sometimes twice, by way of showing what one chugging taxi, plus one busy actor, can accomplish when occasion necessitates and opportunity offers. The occasion was the special engagement by Manager William A. Brady of Mr. Arey to appear at Low Fields's Forty-fourth Street Music Hall in the role of Inspector Reynolds in The Suspect, while at the same time appearing regularly at the Princess Theater in the revival of last year's thriller, Fear. The critics were especially cordial in their comments upon Mr. Arey's work as the chief character in the Brady offering.

MIRROR ANNUAL OUT JANUARY 14, 1914

(REGULAR ISSUE OF THE WEEK)

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NEWS OF STOCK PLAYS AND PLAYERS

STOCK IN NEW YORK

ACADEMY OF MUSIC.—Members of the Academy Stock company were seen last week in an elaborate revival of *Salome*, Jane, by Paul Armstrong. Priscilla Knowles appeared in the title-role, and it is doubtful if Miss Knowles has had a better opportunity to display her talents. She was afforded a splendid opportunity as an emotional actress and made the most of it. Theodore Friebus gave a finished portrayal of the leading male role and won new laurels.

CECIL SPOONER THEATRE.—Last week Charles E. Blaney's Western military play, *A Child of the Regiment*, was the offering and added another triumph to his long list. Unlike *Across the Pacific* and *The Boy Behind the Gun*, Mr. Blaney has written a thoroughly American piece, founded on the early troubles with the Indians in North Dakota. The play possesses a decidedly military flavor. Robert W. Fraser as Tom Haden is known as a blackleg and a gambler. A very pretty love story runs through the piece, and the love of a little mountain girl for a man whom everybody suspects of a foul murder is one of the sweetest stories ever told.

WADSWORTH THEATRE.—The Wadsworth Players last week gave a very capable performance of *The Brute*, Frederick Arnold Hammer's play, so closely predicting the money greed. Miss Rittenhouse and Mr. Harrington were exceptionally praiseworthy, giving strong, able characterizations of the roles of husband and wife. Others who deserve mention are Miss Goodwyn, Miss Spencer, Mr. Renner, Mr. Dally, Miss Stephen Davis, and Miss Hitt. The girl in the taxi is this week's offering.

HARLEM OPERA HOUSE.—Florence Malone was cordially welcomed back as leading woman last week. The bill was *A Romance of the Underworld*, which seemed to please capacity houses at this popular theater. This week *Kiss Me Quick* is the offering.

STOCK IN BROOKLYN

Members of the Grand Opera House Stock company were seen in a splendid revival of *Sherlock Holmes* Dec. 1-3. Noel Travers maintained his usual standard in the title-role, while the work of Pearl Ford and Madge Larabee and William Elliott as James Larabee is worthy of special mention. Phyllis Gilmore, Irene Douglas, George Carleton, James Harris, and Minnie Stanley were assigned to important parts.

Henrietta Browne was specially engaged for *Kindling*, the last offering under the Keith regime at the Gotham Theater. James Kyle MacCurdy opened the house with a new company on Monday evening, Dec. 8. Louise Carter, who is popular with the patrons of that playhouse, has been engaged as leading woman for the new company. Kate Woods Fiske, who is Mrs. MacCurdy, will remain with the organization, while Alfred Swenson and Frank Lawlor will be transferred to the Greenpoint Theater Stock company.

The Crescent Players scored a distinct triumph in their production of *Kindling*. Lee Winslow as Maggie Shultz and George Allison as Heinrich Schultz carried the burden of the work of M. J. Briggs as Steve, Mabel Reid as Mrs. Bates, and Charles Schofield was deserving of special mention.

Gus Forbes was seen in the title-role of *The Traveling Salesman* at the Greenpoint Theater. The cast included Frances Williams, Bessie Warren, Pearl Gray, Charles McCreary, Charles Christie, Edith May Jackson, Maudie Owen, Irving Maynard, and John T. Dwyer. Mr. Dwyer, who was a popular member of the Academy of Music Stock company for many seasons, has been engaged as a permanent member of the Greenpoint company.

HELEN A. HARDY WITH MRS. WOLFE

Helen Avery Hardy has recently become associated with Mrs. Georgia Wolfe, at Mr. Brady's Playhouse, after four years with the Paul Scott agency. Few professional players but know Mrs. Hardy as the most energetic woman in their interest engaged in the agency business or equally well informed regarding the wants of managers and where to put hands on competent players of both sexes when wanted. Her energy, intelligence, and wide knowledge of the inside professional movements is an asset which few others can rival.

TROUBLE IN BURNS STOCK COMPANY

The Minors has received a letter signed by eleven players of the Burns Stock company, at the Standard Theater, Philadelphia, making serious accusations against Paul Burns, proprietor of the company, among other things charging that he closed without a moment's notice and by a public demonstration humiliated the members, as the result of a quarrel with Mr. Lieberman, the house manager. The company, however, continues at the Standard, minus Mr. Burns, under the direction of Mr. Lieberman. The players signing the letter are Warren F. Hill, Leo C. Bell, D. M. Henderson, Thomas H. Clark, Gertrude Stanley, Ama Leon, Arnold Anthony, Howard F. Ely,

Ada Dalton, Nana Barnes, and John Haffner.

WOODWARD COMPANY FAILS

KANSAS CITY, Nov. 26 (Special).—A petition in bankruptcy was filed this afternoon in the Federal Court for O. D. Woodward and the Woodward and Burgess Amusement Company. Woodward's liabilities are stated as between \$20,000 and \$40,000, and those of the amusement company are the same amount. In the petition Woodward's assets are named as nothing and those of the amusement company as \$1,000, providing certain theatrical property can be sold. The firm is widely known in Western theatrical circles and formerly controlled a theater in Omaha.

DAVIS PLAYERS

The Davis Players, Pittsburgh, were seen in their third musical offering of the season, *The Three Twins*, week of Dec. 1. This offering was a credit to the entire company. Irene Oshier, Thurston Hall, Dennis Harris, Faith Avery, Jessie Pringle, and Allan Kelly had prominent roles, and the chorus was an adequate one. Paid in full is the attraction this week.

CHANGES IN CINCINNATI

Nora Shelby and Wilfred Roger have severed their connection with the Orpheum Stock in Cincinnati as leading people of the company. Lillian Kemble and Charles Gunn have been engaged in their places, and opened in *The Thief*, Dec. 7.

MANILA TO HAVE STOCK

The English-speaking residents of Manila have well under way a plan to establish at the island's capital a permanent stock company, to be conducted along similar lines as the New Theater company here. At present, with the exception of strolling players and an occasional concert singer, the Philippines are practically without amusement of the better sort. A committee, formed among members of the Army and Navy and Commercial clubs, and headed by Captain John Rogers Barker, U. S. A., and H. H. McCormack, one of Manila's principal merchants, has been soliciting subscriptions for the purpose of leasing the Theater National at Manila and establishing in it a high-class permanent stock company, to be assembled in New York. The plan is to bring to the Philippines from time to time as many prominent stars as can be secured to present with the support of the resident company various plays from their repertoire. James K. Hackett has received a letter from the committee explaining the idea and policy of the venture, and asking if arrangements might not be entered into by which Mr. Hackett could open the theater some time next May, appearing in the various plays with which he has been identified.

WITH MAJESTIC STOCK IN ERIE

Felber and Shea's Majestic Theater and Majestic Stock company, of Erie, have recorded a phenomenal stock business so far this season, and Thanksgiving week was a record breaker. For Thanksgiving attraction the company presented the famous old farce of *Charley's Aunt*, with Robert Lee Allen in the title-role. The week of Dec. 1, *The Man from Home* was the bill, followed by *The Nigger*. Robert Le Sueur and Lorna Elliott head the company. Mr. Le Sueur is one of the best known stock leading men in the East, and has been associated with stocks in Washington, Providence, Boston, and other cities. Miss Elliott is equally well known. The theater and company are under the management of Fred K. Lanham, well known in the stock field. The roster of the company is as follows: Fred K. Lanham, manager; Raymond Capp, director; H. W. Tucker, artist; Abe Louch, builder; Lora Rogers, Thomas Coyle, Robert Allen, Bernard Craney, Richard Morgan, Margaret Ralph, Minnie Williams, John Carroll, Robert Le Sueur, Lorna Elliott, and Austin O'Brien.

"KISS ME QUICK"

The very newest of three-act farces, *Kiss Me Quick*, by Philip Bartholomae, has been released for stock and is this week's offering at the Harlem Opera House, New York. It was originally produced only a few months ago at the Forty-eighth Street Theater. The play depicts some adventures of a moving picture troupe who are posing for a photoplay in the grounds of a great country estate near New York. All of the scenery and effects of the original production are used. Florence Malone is seen in the role created by Helen Lowell and Ramsey Wallace portrays the principal male character.

PITT PLAYERS

The Pitt Theater, Pittsburgh, had a double bill week of Dec. 1, the first play being *The Eternal Mystery*, by George J. Nathan, and presented for the first time on any stage by the Pitt Players. *The Eternal Mystery* deals with the religious beliefs of a man on his death-bed, the cast consisting of but only three characters, which were capably handled by Wilson Day, George Riddle, and Louise Rial. *Sauce for the Goose* was the second play presented, the cast including Mary Hall, Robert Glickler, Norah Lamson, William Bonelli and others, all of whom were favorable. This piece was handsomely mounted by Frederick Emselton. The Lily is this week's offering.

THOMPSON-WOODS PLAYERS

The Awakening of Helena Eichle was last week's bill of the Thompson-Woods Players at the Hathaway, Brockton, Mass. A cast of nine people gave an excellent performance of the play. Eva Marsh had the principal role, and gave a fine performance. In her support were Walter H. Redell, W. H. Dimock, Will D. Howard, William B. Freeman, Eugene M. Desmond. This week's offering is *The Royal Mounted*.

"HOUSE OF BONDAGE"

A dramatization of "The House of Bondage," the novel by Reginald Wright Kaufman, founded on the white slave situation, was given its first presentation on any stage last Monday night by Cecil Spooner and her company at the Cecil Spooner Theater.

ONE HUNDREDTH PERFORMANCE

The American Theater Stock company in Philadelphia is celebrating its one hundredth week, playing *The Eternal City*. Harold Kennedy, the comedian, has the distinction of being the only member of the company who has played the one hundred weeks.



FLORENCE CARPENTER,
Leading Woman Northampton Players.

MISS FLORENCE CARPENTER, who is young, talented, ambitious, and attractive, is the new leading woman with the Northampton Players, Northampton, Mass. She is a Brooklyn girl, and her associations are largely of cities, but she finds much to her liking in the placid ways of Northampton. There is something pleasantly unassuming about her off-the-stage attitude, and on the stage she is a convincing interpreter of girlish roles. She confesses to ambitious dreams in her art, and, questioned as to preference, mentions a preference for emotional lines—a preference justified by her appearance in *Madonna*, the little psychological study by George Middleton, presented for the first

time to an American audience during the recent week of one-act plays. In that quiet bit of intimate, exalted, and restrained feeling, Miss Carpenter, whose opportunities in the piece were more in the sphere of suggestion than in the text, reached her audience with a subtle emotion and genuineness of grip such as is an artist's high privilege to attain. To many it showed her and her possibilities in a new light.

Miss Carpenter began stage work with *The Prince of India*. Since that first season much of her experience has been with stock companies. What is behind she dismisses with little comment, save as an element in training. Her thoughts lie with the future.

WRIGHT HUNTINGTON PLAYERS

The Wright Huntington Players at the Shubert Theater, St. Paul, Minn., scored a decided success in *The Rejuvenation of Aunt Mary* last week. The roster of the players is as follows: Jessie Brink, Louise Gerard, Irene Summery, Mildred Booth, Edna Davis, Edward Arnold, Duncan Penwarden, Mari Lee, Monroe Addington, Guy Durrell, Edward O. Tiburne. The Huntingtons will present *The Wolf* Dec. 14-20. Quincy Adams Sawyer, Dec. 21-27.

"GHOSTS"

The second engagement at the Little Theater, Cincinnati, opened Dec. 8, when Ibsen's *Ghosts* was given. Those of the company not in the cast of *The Thief*, which is being presented by the Orpheum Players, are seen in *Ghosts*.

LESTER LONERGAN PLAYERS

At Hathaway's, New Bedford, Mass., week Dec. 1-3, the Lester Lonergan Players presented *The Talker*, with a strong cast, including Amy Ricard, Lester Lonergan, John Mehan, Maud Blair, Bernard Steele, and Eddie Phalen. Lillian Beyer made her first appearance with the company Dec. 1, and made a most excellent impression. The play was well staged. Business was very good.

FRIEBUS IN "MENDIL BEILIS"

Theodore Friebus has followed the ritual murder trial so closely and so sympathized with Mendil Beilis, that he has prevailed upon William Fox to secure the first American rights to the play of that name and will himself assume the title-role at its production during the week of Dec. 15 at the Academy of Music, New York.

TWO SEASONS WITH ONE COMPANY

Carolyn Elberts, week beginning Nov. 24, celebrated the completion of her second season with the Malley-Denison Stock company, and was welcomed by large audiences during the week at the Savoy, Fall River, Mass. She has had a remarkable record in connection with this engagement, inasmuch as many changes have been made in the company during the two seasons that she has been a member, and the flowers and enthusiastic receptions accorded her at each performance during the week of her anniversary showed fittingly how well she has established herself in Fall River.

JEWETT PLAYERS CLOSE

The Henry Jewett Players, the repertory company that has been trying its fortunes at the Plymouth, Boston, Mass., is about to discontinue, and will be followed, Dec. 28, by Under Cover.

RELEASED FOR STOCK

Under the Law, The Stranger, and The Truth Wagon have just been released for stock.

STOCK NOTES

Henry Hicks made his reappearance with the Baylies-Hicks Players, Fall River, Mass., in Darkest Russia, Dec. 1-6.

Theodore Friebe, leading man of the Academy of Music company, will hold an exhibition of water colors, painted by himself, at one of the Fifth Avenue studios this month.

Eda Sawyer, late of the Perkins-Brown Players, has been engaged for Mr. Morison's stock, in Lynn, Mass.

Frances McHenry has succeeded Florence Malone as leading woman with the Auditorium Stock company, Kansas City, Mo. Miss McHenry has just closed with the Frohman production of The Conspiracy after a two-year run in the play. She opened with the local company as Micy in The Seven Sisters, a comedy adapted from the Hungarian. Miss McHenry was the original in the role in America. The play had a long run here in New York.

Jane Morgan bids fair to become the most popular leading lady ever seen in Halifax, N. S. She is with the Academy Players.

W. D. Corbett, formerly leading man for Henry Miller, has been engaged as a permanent member of the Poli Players, Washington, D. C.

By an inadvertent slip, Mr. Joseph J. McCoy was recently named as the leading man of the Edward Lynch Players, at Manchester, when, as a matter of fact, the company owned, managed and directed by Edward D. Lynch has Mr. Lynch as its leading man. William R. Randall has closed a thirty-two weeks engagement in stock at the Broadway Theatre, Springfield, Mass., and after a few days in New York, will spend a week or two bear-hunting at his home in the Catskills.

Baby Juliette Harnet Kennedy, aged five months, made her first appearance on the stage of the American Theater with the American Theater Stock company in The Dairy Farm. At each performance she received an ovation. Mr. James Wall, manager of the company, held a stage reception for the little miss on Wednesday and hundreds of the patrons greeted her. She was the recipient of numerous gifts. Baby Juliette is the daughter of Harold Kennedy, the comedian of the company.

Victor Browne, of the Baylies-Hicks company, Fall River, Mass., entertained the entire company at dinner after the performance Nov. 27. The turkey and "bairns" were cooked at Mr. Browne's home, Tarrytown, N. Y., and shipped to Fall River.

Manager Ornstein has extended the courtesy of the Wadsworth Theater, New York, to the various suffrage associations for the week of Dec. 15 for speeches between the acts.

The Northampton Players varied their line of work week of Dec. 1, by giving The Talk of New York, a musical comedy. Local amateurs assisted as chorus. Business is very good.

Business is constantly improving with the Thompson-Woods Stock company, at St. John, N. B. The Chorus Lady was a hit Nov. 24-26. Pierre of the Plains, Dec. 1-6. Much praise is due Frances Brandt and Sam A. McHarry in the leads.

Enid May Jackson returned as leading woman to the Severin De Dorn Stock company at the Gayety Theater, Hoboken, N. J., Dec. 8.

Rose Bevoire has joined the North forces at the Savoy Theater, Fort Worth, Texas, and made her first appearance there in The Charity Ball, Dec. 6.

C. H. Cummings is the manager of the stock company which opened Dec. 8 at McKeesport, Pa.

Will and Beatrice Meader are playing the leads at the Bentley Grand Theater, Long Beach, Cal., which opened a season of stock recently.

POSTPONED AGAIN

The Ames Prize Contest Announcement Now Deferred Until About Dec. 15

Once again the Ames Contest decision has been moved into the future. Owing to the vast amount of labor involved in careful perusal of the many scripts submitted, Mr. Ames was unable to reach a decision by the first of this month, as he had hoped. Every one concerned is working hard, however, and it all goes well. It is likely that the one thousand, five hundred and forty-seven competitors will be relieved from suspense in about one week from this date.

BERNHARDT'S CROWN

Presented to the Divine One by Julie Opp in Paris

The golden laurel wreath, the model of which was presented to Sarah Bernhardt on the stage of the Palace Theater during her farewell engagement in this city last May, has been presented to her in Paris.

The committee representing the dramatic profession, which consisted of David Belasco, Daniel Frohman, Mr. and Mrs. Edwin Arden, and Julie Opp, collected small subscriptions for this purpose from the profession. Of the amount subscribed there was more than enough to pay for the wreath; so Sarah asked that the over amount be her contribution to the Actors' Fund. This was over \$800, which sum was received by the board of directors, and the divine Sarah was made an honorary member of the fund.

Miss Opp, being in Europe, was delegated to present the wreath, and in a letter to Miss Opp, Sarah said:

"You are about to return to that beautiful country of America, which I have just left so regretfully, and you have brought to me this lovely wreath as a token of love and homage from all your American artists. Tell them, all our sisters and all our brothers, great and lowly, all my friends there and all so dear to me, how deeply moved I am by this token of affection, and express to them all my infinite gratitude."

NEW BOOK BY LE B. P. COOKE

"The Miracle" Will Probably Be Seen in Dramatic Form on Stage

It is reported that "The Miracle," the newest book of Le Baron P. Cooke, the Boston author, is to be dramatized.

Mr. Cooke is a firm adherent of the problem play and story, and his argument is that "it is this form of literature that exacts a mental strain, as does pure poetry, that is invigorating and developing at the same time. And I also believe emphatically, that the more serious writers find their most interesting subjects in mid-life class life; it is in this sphere where the struggles and privations and ambitions. Here is vital life in the process of climbing to a higher sphere, or having climbed from a lower sphere of society, perhaps even from the lowest strata of existence."

"But this middle-class material must be handled by a novelist in a first-class manner if he would aim to make literature that is worth while and enduring. Nothing mediocre stands the test of quality."

FREDERICK PERRY MARRIED

Old Love Affair Culminated at Sick Bed of the Bride

Frederick Hall Perry, who scored a great hit in The Man of the Hour, on Broadway, and who last season was with Mrs. Fiske, it became known several days ago, was married to Miss Millie May Lynch on Thanksgiving Eve. The ceremony was performed by the Reverend George E. Barber, of the Eighteenth Street Methodist-Episcopal Church, at the Stanwood apartments, 321 West Fifty-fifth Street.

Miss Lynch, who has been ill with internal rheumatism for many weeks, and Mr. Perry have long been sweethearts, and it was the desire of both that the marriage take place in view of the sad circumstances. The witnesses were Miss Ella Lynch, sister of the bride, and Henry Woodruff, the actor.

"THE RULING POWER" PRODUCED

Mr. J. Jerome Nolan presented at the O'Hara Theater, Shenandoah, Pa., for its initial performance a drama entitled The Ruling Power, Monday evening, Dec. 1. Mr. Nolan was supported by a good cast. Deserving applause was given and the performance pleased. The play is in five acts with scenes at a Summer home on the banks of the Hudson, an old boat house on the East River, a gambling house on the Bowery, a private asylum, and a Fifth Avenue city residence. The cast:

Dick Pemberton, a young detective, J. Jerome Nolan
John Carrington, a Wall Street broker, Patrick Nolan
Mark Redway, a gambler and impostor, James Malloy
Lanty Lannigan, a boy from Paddy's land, Daniel Igo
Doctor Penfield, keeper of a private asylum, J. J. O'Brien
Bill Drake, a river pirate, George Sheldon
Joe Harlan, a wharf rat, Little Alice Mulvey
Michael O'Reilly, an officer, William Brown
Tommy, a rag picker, Helen A. Shumgard
James, inmates of the asylum, Mary
Granny Grimes, an old hag, Dorothy Pemberton, Dick's sister, Mary Wittmer
Kate Keller, an Irish colleen, Catharine Dowd
Mona Carrington, the broker's daughter, Violet Shumgard

LONDON ACTORS GET BUSY

Something of the spirit and purpose which is animating the Actors' Equity Association in this country has recently inspired the London actors.

At the Council meeting of the Actors' Association, held last month, Mr. Clarence Derwent moved and agreed to unanimously, that this Council is of opinion that the time is ripe for the appointment of a commission, composed of managers and artists, to hear and consider evidence from actors, actresses, resident and touring managers, proprietors of theaters, etc., with a view to making an exhaustive inquiry into the conditions governing theatrical enterprise in this country, and to issue a report thereon.

AN INNOVATION

Baker Players, Portland, Oregon

Leading Men

Success

IN THE FORTUNE HUNTER

Mr. Edward C. Woodruff Leads

Mr. Louis Leon Hall Leads

Oregonian, Sept. 1, 1913. Mr. Woodruff is invaluable in the role of Hal Dumas. His characterization of the alternating elements of honor and love in devotion. His stage presence and the atmosphere of youth he emanates are delightful.

Kindling, Telegram, Sept. 6, 1913. Mr. Hall as Helmut Schmitz, broad and bulky, looks like an ideal candidate. His performance is easily superior to that of the actor who played the part in Miss Fitzgerald's company. Mr. Hall sustains the character throughout.

MAUDE LEONE

STOCK FEATURE

Empress Theatre

Vancouver, B. C.

CAROLYN ELBERTS

LEADING WOMAN

Second Year with MALLEY-DENISON STOCK CO., Fall River

GEORGE ALISON

Leading Man—Crescent Theatre Stock—Brooklyn

CORINNE CANTWELL

Leading Woman—Baylies-Hicks Stock, Fall River, Mass.

JULIAN NOA

LEADING MAN Gayety Theatre, Hoboken, N. J.

This week—LIONEL LESLIE in MA'ZELLE

WINIFRED STCLAIRE

"THE BEST DRESSED LEADING LADY IN STOCK."

MANAGEMENT EARL D. SIPE, 2

MANAGER IN LONDON

Hale Hamilton Goes Joe Coyne One Better and Takes the Queen's Theater

Joseph Coyne is not the only American actor who has gained a foothold in London. The British capital seems to like our comedians—at least some of them—for Hale Hamilton apparently has established his popularity there. He is not only pleasing the London public as a comedian, but recent reports declare that he is about to develop into a manager. It is announced that he is to be seen in management at the Queen's Theater after the run of If We Had Only Known. His first production will be an American comedy, The Fortune Hunter. Concerning the play, only last week Mr. Cyril Maude told a Minton reporter that he was negotiating for the London rights; but Mr. Hamilton has clearly anticipated him.

"THE LONE TRAPPER"

Charles Frohman has purchased a satire on moving-picture plays, written by Edgar Smith, author of many of the old Weber and Fields' burlesques, and has inserted it in the third act of The Doll Girl, in place of The Censor and the Dramatists, which is to be one of the series of Barrie plays to be given on tour under title of An Evening With Barrie. The title of the new satire is The Lone Trapper.

PRINCESS THEATER PRIZE

The management of the Princess Theater, New York, have announced that a prize of \$500 will be given for the best one-act play suitable for presentation at that house, written by an undergraduate of one of twelve universities—Columbia, Pennsylvania, Princeton, Vassar, Harvard, Cornell, Barnard, Yale, Bryn Mawr, United States Military Academy, and United States Naval Academy. The contest will close Feb. 1. The committee on award will be William A. Brady, Holbrook Blinn, Lee Shubert, F. Hay Comstock, and Morris Gest.

Gertrude Dallas takes Virginia Pearson's part in Nearly Married at the Gayety Theater.

MAY BUCKLEY

with JOHN EMERSON

IN THE CONSPIRACY

Management Charles Frohman

Harry K. Hamilton

WITHIN THE LAW

JULIA HANCHETT

At Liberty. Hotel Plandora, W. 47th St., N. Y.

AITKEN, SPOTTISWOODE

With Mutual Film Corporation

BARING, MATHILDE

Dramatic Manager

CARHART, JAMES L.

Maude Adams Co. Management Chas. Frohman

McGRATH, CHARLES A.

Permanent address, Actors' Equity

MULDENER, LOUISE

Manager, Wm. A. Brady Management

SPARKS, W. W.

Technical Director, Sound Artist, Little Theater, Falla.

NEW YORK THEATERS.

HIPPODROMESixth Ave., 43d-44th Sts. Evenings, 8.
Daily Matinee at 2. Best Seats \$1.**AMERICA**

1000 People | In'round Orchestra | 200 Harpist | 50 Indians

Current Theo., 44th W. of B'way. Phone Bryant 6420. Evngs. at 8. Mats. Wed. & Sat. 2.

Forbes-Robertson's FAREWELL (With GERTRUDE ELLIOTT)
In REPERTOIRE
For Repertoire see Daily PapersBooth Theatre 45th St. W. of B'way. Tel. Bryant 6340.
Evenings, 8:45. Matinee, Thurs. and Sat., 2:45.**PRUNELLA**

with Marguerite Clark

PRICES \$1.00 \$1.50 and \$2.00

39th Street 39th St., near B'way. Phone 413 Bryant.
Evenings, 8:10. Mats. Wed. and Sat. 2:10.**AT BAY**

With GUY STANDING and CHRISTAL HARRIS

Maxine Elliott's Theatre, 39th St. S. of B'way & 6th Ave. Phone 1475 Bryant. Evenings, 8:15. Matinee, Wednesday and Saturday, 2:15.
A New American Play by Laurence Hyde**THE THINGS THAT COUNT**Phone 5194 CONEDY 41st St. E. of B'way Bryant
Matinee Tuesday and Saturday 2:30
An Original Comedy**THE MARRIAGE GAME**44th ST. MUSIC HALL
Management Lew Fields
Just West of B'way. Phone 7995 BryantEVA TANGUAY America's Greatest
AND HER OWN COMPANY
Prices 25c and up. Matinee dailyCASINO B'way & 39th St. Phone, 3345
Greely. Evenings, 8:20. Matinee, Wednesday and Saturday, 2:20.
The Great London and Paris Success**OH, I SAY!**

WITH A NOTABLE CAST

WILLIAM A. BRADY'S

PLAYHOUSE48th St. East of B'way. Phone 5028 Bryant
Evenings 8:20. Matinee Wed. and Sat. 2:20**THE****Family Cupboard**

By OWEN DAVIS

Direction WILLIAM A. BRADY
Theatre, Just East of B'way. Phone 178 Bryt'sEvenings, 8:20; Mats., Thurs. and Sat., 2:20.
Thursday Matinee, Best Seats, \$1.50**THE SENSATIONAL HIT OF THE CENTURY****TO-DAY**WALLACK'S Broadway & 30th St. Evenings 8:20.
Matinee Wednesday (pop.) and Saturday 2:20.**Mr. CYRIL MAUDE**

(The Liebler Co., Managers)

GRUMPY

EXTRA MATINEE XMAS AND NEW YEARS

"1,000 YEARS AGO"

Percy MacKaye's New Play Produced Anonymously in Boston

A curious thing has been observed in connection with the production of Percy MacKaye's new play in Boston. The paper used to exploit the attraction held nothing more than the announcement that A Thousand Years Ago, by Percy MacKaye, was to appear at the Shubert Theatre. The circumstance is explained in certain quarters by a rumor that has been going around to the effect that the play has much in common with the Reinhardt production of Turandot, and the producers would like to know just where they stand before putting more on the billing.

According to the story, the Shuberts bought the American rights to Turandot some time ago after Max Reinhardt himself tried it out for three days here last Spring. They then decided that the piece was not quite suitable for American use, and approached Percy MacKaye to rewrite it. He tried to, and then attempted to create something that would fit the scenery. This also proved unsatisfactory to Mr. MacKaye, so he went to work and composed an entirely new play founded on the same Chinese legend, but with nothing of Reinhardt in it. The piece is described as highly imaginative in quality and beautifully produced.

"THE CONSPIRACY"

John Emerson Closes and It is Bought for Stair and Havlin Time

After playing this week in Baltimore and Christmas week in Washington, The Conspiracy will be closed by Charles Frohman, as far as he is concerned in the production. It has been rumored for some time that John Emerson would withdraw from the piece to devote himself to other things given up when he returned to the stage. It was said for awhile that last week at the Bronx Opera House, New York, would be the final one. Then the tour was extended to Baltimore and now to Washington.

Although The Conspiracy closes under Frohman auspices, it will be reopened almost immediately on Stair and Havlin time. Walter Jordan, George Nicolai, and Robert Campbell compose the company that has purchased the rights from Charles Frohman. They will probably begin their operations in Detroit.

GUS THOMAS HONORED
Receives Gold Medal as America's Greatest Dramatist

Augustus Thomas was chosen as the recipient of the distinctive honor as America's playwright of greatest achievement in the dramatic world by the American Academy of Arts and Letters, which bestowed upon him the gold medal. Seven new names were entered on the rolls of the organization for membership.

Brander Matthews, professor of dramatic literature of Columbia University, was re-elected president of the academy. The gold medal of the academy is awarded in any specific branch of music, literature or the arts once in every ten years for life work in one of the several branches. This is the fifth time of its award.

CARNEGIE HALL MUSICAL

The students of Madame Ogden Crane presented a well-balanced and much enjoyed programme of modern songs at the musicale, given by Madame Crane, at her Carnegie Hall Studio, Saturday evening, Nov. 29.

Numbers which called forth especial applause were Miss Florence Sears's singing of "For This," De Koven, and "One Fine Day" (Madame Butterfly), Puccini; "Harcarole," De Koven, sung by Marie Helen, and "The Garden of Allah," sung by Rhodes Brandon. Louise Morrison, Agnes Patterson, and Irene Hannelly delighted their listeners. Indeed, all the singing was much above the average, due in large measure to Madame Crane's thorough musicianship. Her pupils are all privileged in being granted a hearing by the Aborn Opera company. Miss Florence Sears is engaged with the Henry W. Savage company.

ACQUIRE MORE THEATERS

LINCOLN, Neb., Dec. 3 (Special).—Crawford, Philley and Zehrung, who own the Oliver Theater in Lincoln, Neb., and other houses at Topeka, Wichita, Joplin, and El Paso, have added to these the Brandels and Boyd theaters in Omaha, Dec. 2. Mr. Zehrung, who now looks after the Oliver Theater, will also have charge of the newly added houses. The managerial policy will not be changed. Joy Sutphen has been appointed resident manager at Lincoln. V. E. FAIRBANK.

THEATRICAL MANAGER BANKRUPT

William Cullen, theatrical manager, filed a petition in bankruptcy, in Chicago, with liabilities of \$95,651 and assets of \$105, Dec. 4. Richard Carle and the estate of Richard Mansfield are creditors. According to his attorney, Mr. Cullen lost a fortune in the last three years on The Alaskan, a musical comedy, and The Red Rose.

HUNDRETH PERFORMANCE

The London run of Joseph and His Brethren at His Majesty's Theater passed the hundredth milestone Nov. 27, and although Sir Herbert Tree has stated that he intends to revive The Darling of the Gods, that event is now put off till some time in February.

NEW YORK THEATERS.

EMPIRE Broadway and 46th Street. Evenings, 8:10; Matinee, Wed. and Sat., 2:15.
CHARLES FROHMAN Manager
CHARLES FROHMAN PRESENTS**Ethel Barrymore**
IN A NEW COMEDY
TANTE

By C. HADDON CHAMBERS

GARRICK 15th St., near Broadway. Evngs. 8:15. Mats. Wed. & Sat. 2:15.
Charles Frohman, - Manager.

CHARLES DILLINGHAM presents

FANNIE WARDIn the Palais Royal, Paris, success
MADAM PRESIDENT
with an exceptional cast.**CRITERION** Broadway & 44th St. Evngs. 8:15. Mats. Wed. & Sat. 2:15.
Charles Frohman, - Manager.

DAVID BELASCO presents

The Man InsideA Drama of Crime, in Three Acts, by
KOLAND BURNHAM MOLINEUX.**GAITY** B'way & 46th St. Tel. 210 Bryant. Evngs. 8:15. Mats. Wed. & Sat. 2:15.

Klaw & Erlanger, Managers

COHAN & HARRIS present

Edgar Selwyn's New Farce Hit

NEARLY MARRIED

With BRUCE MCRAE

ASTOR 45th St. and B'way. Phone 387 Bryant. Mats. Wed. and Sat. COHAN & HARRIS present

Geo. M. Cohan's Mystery Farce

SEVEN KEYS TO BALDPATE

Founded on Earl Derr Bigger's famous novel.

H. M. FRAZEE'S LONGACRE 48th St., West of B'way. Tel. 23 Bryant. Evenings at 8:20. Mats., Wed. and Sat., 2:20

The New Era Producing Co.

(Joseph P. Dickerson, Jr., Man. Director), present

The New Musical Comedy

ADELEBy JEAN BREQUET and PAUL HERVE
With an Exceptional Cast**BELASCO** W. 44th Street. Evngs. 8:15. Matinee, Thursday and Saturday, 2:15.

DAVID BELASCO presents

DAVID WARFIELD

(LAST 2 WEEKS)

THE AUCTIONEER**NEW THEATER IN BAINBRIDGE, GA.**

The new \$30,000 theater was opened here on Dec. 3 with Bert Leigh in The Little Millionaire. Before the actual performance was begun a local photographer took a flash-light picture of the crowded house. After this the citizens of Bainbridge presented to J. W. Callahan, who is the owner of the building just erected, a beautiful silver loving cup, a pretty presentation speech being made by A. B. Conger, of this city. The theater seats about 600 people and is one of the prettiest in this part of the State. The performance was enjoyed by all present, and Mr. Leigh was presented with a gold watch by Mr. W. J. Brakin, manager of the new theater, as a token of his esteem.

NEW YORK THEATERS.

KNICKERBOCKER B'way & 30th Street. Evenings, 8 sharp
Matinee Wednesday and Saturday at 2.
Mr. F. C. Whitney presents**MADAME KALICH**
in **RACHEL**A four-act romantic drama by Carina Jordan
100 persons in cast. Augmented Orchestra.**LYCEUM** 45th Street, near Broadway. Evenings, 8:20. Matinee, Thurs. & Sat.
Klaw & Erlanger present**Elsie Ferguson**

In the New American Comedy by William Hurlbut.

The Strange Woman**LIBERTY** West 43d Street. Klaw & Erlanger, Managers
Evenings 8:15. Mats. Wednesday & Saturday, 2:15.
WENNA & LUTSCHER present**CHRISTIE MACDONALD**In Victor Herbert's New Operetta
SWEETHEARTSBook by H. B. Smith and Fred de Grasse
Lyrics by H. B. Smith. Staged by Fred Latham**NEW AMSTERDAM** West 43d St. Evngs. 8:15. Matinee, Wednesday and Saturday, 2:15.Klaw & Erlanger, Managers
Klaw & Erlanger present
A New Musical Comedy.**The Little Cafe**Book and Lyrics by C. S. McLellan.
Music by Ivan Caryll.**GEO. M. COHAN'S** Theatre, B'way & 43d St. Phone 393 Bryant.
Klaw & Erlanger ManagersEvngs. 8:15; Matinee, Wed. and Sat., 2:15
A. H. Woods offers**POTASH & PERLMUTTER**

An up-to-date garment, in three pieces, founded on the famous stories from the Saturday Evening Post, by Montague Glass.

HARRIS 42d St., West of Broadway. Evenings at 8:15. Matinee Thursday and Saturday, 2:20.**LOUIS MANN**

in a Four-Act Play

CHILDREN OF TO-DAY

By Clara Lipman and Samuel Shipman.

CORT THEATRE 48th Street
Just East of BroadwayMost Beautiful Theater in America
Direction of JOHN CORT. Telephone, Bryant 40
Evenings, 8:20; Matinee, Wed. and Sat., 2:20.
OLIVER MOROSCO Presents**LAURETTE TAYLOR**in the Comedy **PEG O' MY HEART**
of Youth
By J. HARTLEY MANNERS**REPUBLIC** W. 43d St. Evngs. 8:20. Mats. Wed. and Sat. 2:20
David Belasco, Manager

DAVID BELASCO presents

THE TEMPERAMENTAL JOURNEYWith LEO DITTRICHSTEIN
and Notable Cast

FROM BOSTON

"Damaged Goods" Arouses Hub.
"Trial Marriage" at the Toy.
Henry Jewett Players to Close.
"A Thousand Years Ago" by
Percy MacKaye is Well
Acted and Beautifully Staged.

Boston, Dec. 9 (Special).—The first production in Boston (Dec. 1) of "Damaged Goods" brought the expected three-days' sensation. The Mayor served notice that he and the Police Commissioner would send censors to the Tremont, and that possibly only one performance would be allowed. This was, of course, the best possible advertising, and on the first night Tremont Street about and opposite the theater was thronged, as it is during the World's Series. Manager Schofield said that he had seen nothing like it in more than twenty years. Less after all standing room was sold out the crowd hung about as if it expected the walls of the theater to collapse. Inside the house a quiet excitement prevailed. Lorin F. Deland prefaced the performance with Brieux's brief statement of his object in writing the play and with part of Bernard Shaw's introduction. The audience listened most intently throughout the play, and applauded vigorously the salient lines. The Mayor's censor was O. Howard Walker, an architect. His report was a vigorous denunciation of the play and a plea for its removal. The Police Commissioner, however, said that shocking as the play was, it wasn't obscene under the law. As the two officials must agree in order to remove any play, "Damaged Goods" with certain lines removed, stayed—much to our Mayor's disgust, for he wanted badly to take it off, and quoted William Winter. Adrienne Morrison's part of the street walker is the only one materially affected by the cutting. The Drama League has issued an enthusiastic bulletin in approval of "Damaged Goods."

Percy MacKaye's latest play, "A Thousand Years Ago," was produced for the first time on any stage at the Shubert Dec. 1, with this strong cast:

Turandot	..... Rita Jellivet
Altoun	..... Frederick Ward
Zelma	..... Fania Marinoff
Osai	..... Jerome Patrick
Barak	..... Frank McCormack
Chang	..... Edmund Roth
Scaramouche	..... Sheldon Lewis
Punchinello	..... Bennett Kilpack
Pantalon	..... Allen Thomas
Hareguin	..... Joseph C. Smith
Capomaccio	..... H. Cooper

It is the retelling of the old legend, used centuries ago by Goethe and later by Schiller and Reinhardt, of the Chinese Princess Turandot. The present play grew out of the Reinhardt production that had so short a life in America last year. The Shubert's proposed that Mr. MacKaye revise the piece, but he preferred to write an entirely new play. In it, he has introduced a new element, a troupe of wandering players from Italy who visit the court at Peking and whose leader, becoming emperor for a day, is the play's central character. H. Cooper plays the part admirably. Frederick Ward as the emperor appears to the best advantage since his days with Louis James. Rita Jellivet (of Skinner's Kismet company) is the princess, and Jerome Patrick, an Englishman, is the prince who comes to woo her. The play is romantic fantasy, delightfully written, well acted and beautifully staged. J. C. Ruesman, the Shubert's head director, has made a production in the German manner that is the first thorough-going experiment in that direction in this country. Especially imaginative is the lighting. Since the first night Mr. MacKaye has done some rewriting, and the play will go into New York Dec. 15 with a good chance of being that rare thing, a successful modern poetic play.

The Drama League bulletined "A Thousand Years Ago" and on Dec. 4 the author spoke to the League on the play's biography. Frederick Ward also spoke on the actor's appreciation of the poetic drama.

The one week of "Believe Me, Xantippe," at the Majestic, was only a flir, due to the unpromising try-outs of Miss Jean O'Jones, Grace George's new piece. The Great Adventure came to the Majestic last night.

Other bills: Hollis, Nazimova in "Bella Donna"; Colonial: "The Lady of the Silences"; Park: "Stop Third"; Boston: "The White Plymouth"; The Henry Jewett Players in "The Broad Highway"; Castle Square, Craig Stock company in "Bag Harbor."

The Henry Jewett Players, the repertory company that has been trying its fortunes at the Plymouth, is about to discontinue, and will be followed Dec. 25 by "Under Cover," with Florence Reed, William Courtenay and Malcolm Williams. The Toy Theater is doing "The Trial Marriage," by George H. Atkinson, with Arthur Horne, Roger N. Burnham, and Mrs. Burnham in the cast.

FOREST ISLAND.

FROM WASHINGTON

"The Land of Promise" Pleases.
"Blue Bird" Well Received.
"Prodigal Judge" a Hit.
Clover Club Play Soon.
Princeton Triangle Club to
Present New Play Dec. 22

WASHINGTON, Dec. 9 (Special).—During her engagement at the National Theater last week Billie Burke gave unmistakable evidence of intellectual power and surprising histrionic strength in her new starring vehicle this season, "The Land of Promise," by W. Somerset Maugham. The stage production was picturesque and perfect, and the support excellent. The current week's offering is George M. Cohan in "Broadway Jones."

The Blue Bird scored strongly as ever on its second visit to the Belasco, where the attendance was numerically strong and fashionable. As Light Helen Lackaye by her grace of personality and exquisite rich musical reading was an attractive central figure. Grace George in her new play, "Miss Jennie O'Jones," by Avery Hopwood, was an early announcement for the current week's bill, but a change was made at the last moment to "Rough and Ready."

rent week's bill, but a change was made at the last moment to "Rough and Ready."

The Prodigal Judge, the George Middleton dramatization of Vaughan Kester's novel of the same name, with George Fawcett with a part, was received with pronounced favor at the Columbia during the engagement just closed. The play will be revived. The Columbia will have no regular attraction during the evenings of the week.

The Poli Stock were again successful during the past week, presenting St. Elmo in most praiseworthy form. The current week's presentation is George Ade's "The County Chairman," with Theodore Roberts in the leading role. For the part of Sasafraas Livingston, the best of negro character parts, Stanley James thoroughly knows from his connection with the Columbia Players in three summer seasons is a special engagement.

The Little Lost Sister was the Academy of Music offering during the past week, to business that was not up to the standard. A new production which has been put over in its present form. This week, "The Shepherd of the Hills," Keith's anniversary week was a double daily performance that tested the capacity at all times. The present week's bill is excellent.

His Secretary, a one-act play, will receive its first production at Keith's Dec. 13. The author is Mrs. Albert Sydney Burleson, wife of the Postmaster-General, which will be produced by Preston Gibson, with Maud Howell Smith in the leading role.

The Happy Widows, at the Gayety, crowded this business house during the past week. Next week, "The Golden Crooks."

Jack Arnold, of Beaumonts and Arnold, whose act at Keith's last week was a big winner, is a young Washingtonian, Harold Godwin by name. He was the late Harry Godwin, well remembered as one of the most brilliant and popular of newspaper men.

The Princeton Triangle Club will make its annual pilgrimage to Washington Dec. 22, when its latest offering, "The Pursuit of Pricilla," will be presented at the Belasco Theater, and another college event of the near season will be the production by the Clover Club of Georgetown University of the musical comedy "The Maid of Marchfeld."

JOHN T. WARD.

FROM BALTIMORE

Evelyn Thaw at Lyric Dec. 12.
Ovation for George Cohan.
"Milestones" Has Good Week.
"The Whip" Opens to Capacity.
"A Little Water on the Side"
Has Successful Premiere.

BALTIMORE, Dec. 9 (Special).—There is no mistaking the fact that Baltimoreans are loyal to George Cohan, for one merely had to drop into Ford's any night last week and watch the audience which crowded the playhouse. It was both a welcome and a farewell, and furnished much food for thought in the fact that an actor, whose public is so loyal and whose number is not eclipsed by any other contemporary artist, has the courage to retire at the height of his career and in the face of ever increasing much greater conquests in the histrionic branch of the profession.

Milestones added another successful week to the Academy's brilliant season. The audience was unusually large all week; in fact, few attractions have drawn better during the present season than this piece.

The much heralded Drury Lane spectacle is at last with us and there can be no doubt of a successful engagement at the Academy, where the Whip opened on Monday to an S. R. O. house. For the past week it has had the benefit of splendid advertising, the best in its particular line we have seen for a theatrical attraction in many a season, and the advance sale is one of the largest of any play which has yielded here in recent years.

The versatile William Collier is occupying Ford's this week, where he opened an engagement on Dec. 8 in a brand new comedy, written by himself in collaboration with Grant Stewart, entitled "A Little Water on the Side." Mr. Collier has a distinct following all his own, which may always be relied upon to give him excellent support, and they were there in large numbers on Monday to welcome Collier back to Baltimore, after an absence of two years. The new piece is of the regulation type of comedy with which Mr. Collier's name has been associated, and allows him excellent opportunity for the display of individual characteristics which have won for him his large following. His company is splendid and numbers Grant Stewart, the co-author; Charles Clark, Henry Weaver, Nicholas Jurela, John Adam, Edward Moore, William Ward, William Collier, Jr., Paula Marr, Jessie Glendening, Dorothy Unger, Hannel Serton, and Beatrice James. The new play is in three acts and the time is the present.

The production of Belasco's "The Conquest" by the Poli Players last week was, in some respects, the best thing they have done since their advent among us. The Shepherd King is receiving its first stock production at the hands of the Poli Players this week and is by far the most ambitious offering they have given us.

The Colonial is offering "The Little Lost Sister" for the present week, for the first time in this city. A capacity audience was on hand for the opening and it is safe to predict that it will enjoy overflow houses for the remainder of the engagement, which lasts a week.

An unusually well-balanced bill is being presented at the Maryland this week headed by Valerie Berge. Evelyn Thaw, assisted by Jack Clifford and company of recent-day popularity will occupy the Lyric on Friday and Saturday nights, when they will present "Marietta." The advance sale for the opening night is extremely heavy and the public has evidently not the idea into its head that it is going to be shocked, judging from comments one hears these days, just why is difficult to say as the press work has not even hinted at a thrill. It will be her first appearance in Baltimore and is going to prove financially successful.

I. BASTON KEMS.

PHILADELPHIA NOTES

The pre-Christmas dullness at the theaters has already set in. Little Women, last week at the Adelphi, did a very poor business and closed Saturday night. The Passing Show of 1913, at the Lyric, still continues and business is only fair.

At the Garrick even the attraction of three big stars, William H. Crane, Douglas Fairbanks and Amelia Bingham, as well as Patricia Col-

WALTER LEWIS AND FLORENCE BURNSMORE With The Orpheum Players, Cincinnati

"The Fortune Hunter," Commercial Tribune, Nov. 18, 1913.

"The title role is played by Walter Lewis, and is extremely well played, too. He has a very liberal fund of dry humor and made every point in the part more effectively."

"The Fortune Hunter," Enquirer, Nov. 10, 1913.

"Walter Lewis made himself a strong favorite by his witty and bright performance of Nat. Danes."

"Old Heidelberg," Enquirer, Nov. 3, 1913.

"Old Heidelberg" also introduced a new member of the company in the person of Florence Burnsmore. She is a young actress of sprightliness and personal attractiveness and pronounced talent. Her performance of 'Kathie' was sympathetic and pleasing, and there was noticeable delivery and refinement in her playing."

"The Man From Home," Enquirer, Dec. 3, 1913.

"Florence Burnsmore brought refinement and bearing to the part of Miss Conquer-Gump, and was charming to look upon in some modish gown."

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ings, could not back the house, although the New Henrietta is a very enjoyable play.

H. R. Warner opened at the South Broad in The Ghost Breaker and his old-time popularity is still the same as ever. While the present show has many good qualities, it is not as good a show for him as Alvin Karpis' Volontieri. The Sunshine Girl, with Julia Sanderson, is now at the Forrest and is attracting many. Keith's celebrated thirty-third anniversary with a big bill of fourteen numbers, and did a record business.

At the Walnut We Are Seven opened this week and business is fair.

The Little Theater, where The Pigeon is still playing, seems to have recovered from its many unfortunate troubles and has settled down to an even tenor of its ways.

J. SOLIS-CORREN, JR.

SHUBERT STOCK TRANSFER

George B. Cox Pays Undermeyer and Freedman
\$382,000 for Their Shares

George B. Cox, of Cincinnati, was in New York last week and his visit resulted in the change of hands of \$382,000 worth of the capital stock in the Shubert theatrical enterprises, in which Mr. Cox has long been interested. The Cincinnati politician and capitalist secured the entire holdings of Alvin Undermeyer and Andrew Freedman, which makes him, with former Congressman Joseph L. Rhinock, the sole owner of the minority of the stock, Lee and J. J. Shubert retaining the control.

The Cox-Rhinock interests are represented here by Mr. Rhinock, with permanent offices in the new Shubert Theater on Forty-fourth Street.

Mr. Cox was prompted to this deal by the belief that the fewer people in control the better for the business, and that a lesser number of owners makes far greater efficiency in its conduct.

While Mr. Undermeyer severs all his connection with the Shubert corporations through the sale of his stock, Mr. Freedman retains an interest in the Shubert real estate holdings.

The change will in no wise alter the present policy of the organization.

ACTORS' EQUITY ASSOCIATION

At the last meeting of the Council, held in the Secretary's office, Room 805, Longacre Building, New York city, Dec. 1, the following members were present: Mr. Francis Wilson, presiding; Messrs. Edwin Arden, Thomas Wise, John Cope, Charles D. Coburn, Edward Connelly, Frank Gillmore, John Westley, Richard Purdy, treasurer; Digby Bell, Grant Stewart, George Nash, and Bruce McRae.

The corresponding secretary reported a total membership of 761, of which 103 are women.

The following candidates were elected to membership:

Florence Arlin.	Edward Emery.
Gladya Hanson.	Belle Gold.
Ruth Holt Boucassant.	Julie Horne.
Mac E. Anderson.	Luke Martin.
Olive Wyndham.	Frank A. Conner.
Christie MacDonald.	Arthur Eldred.
Otto Kruger.	Georain Lawrence.
Edward S. Abels.	Alice Moffat.
William Conklin.	Howard Lindsay.
Arnos Miller.	Madame Yerska.
Elie Janis.	Emily Ann Weisman.
Marie Bates.	Thomas H. Shaw.

In the list of candidates elected on Nov. 24 the names of Messrs. Max Montecole and Wallace Widdecombe were incorrectly spelled in the statement sent to THE DRAMATIC MIRROR.

The corresponding secretary was instructed to send a letter to the family of the late E. M. Holland, expressing the sympathy of this association with them in their great sorrow.

BY ORDER OF THE COUNCIL.
BRUCE MCRAE, Cor. Sec.

ACTOR STRICKEN ON STAGE

Stewart Robbins, who plays the part of Courtland Wainwright in The Master Mind, was stricken with appendicitis just as he made his first entrance on the stage on the night of Nov. 24 at the Empire Theater in Syracuse. He was taken to the House of the Good Shepherd, where he was operated on.



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BROOKLYN

Attractions of a Busy Week at the Brooklyn Theaters

Patrons of the Montauk Theater took kindly to the Marriage Market, in which Donald Brian, as Harry Wilson, was featured Dec. 1-4. The laurels of the star were divided, however, with Venita Pitts and Carol McComas, who endeared themselves with Brooklyn theatergoers. The remainder of the cast was exceptionally strong.

The Whip drew to excellent business during its second week's engagement at the Majestic Theater, and bids fair to establish the season's record at that playhouse as far as the box-office is concerned. The management will undoubtedly experience some trouble in handling this monster production on some of the smaller stages throughout the country.

The Spring Maid is as popular as ever with patrons of the Broadway Theater. Hatty Fox appeared in the title-role, while James Heaney was assigned to the role of the gallant Prince Aladar. The support was up to the usual standard.

Rebecca Mc was last week's offering at the De Kalb Theater. Jerry Hard appeared in the role of the porter, while Harry Kendall was seen as the Englishman. Harry Wedgewood, Harcourt Hand, Edith Fisher, and Harry J. Lane were included in the cast. Mr. Wedgewood is the only surviving member of the original cast.

The splendid work of Thomas M. Shan, the veteran actor, in The Whirlpool brought forth many plaudits from the audience at the Gaiety Theater. He was supported by Fredrick Golan, Jack Murray, James Chandler, and Frank Armstrong. J. Lamar Davis.

LOS ANGELES

Premiere of "I Zingari"—Mission Play at Auditorium This Season

At the Mason Opera House Nov. 24-25 Henry Miller and a carefully selected cast were seen in The Zingari. All of the cast were convincing, and the performance was perfect in every detail.

Allen Lloyd and her co. were at the Majestic Nov. 24-25, presenting a sort of vaudeville performance, and making it so that this category little performance has attracted good houses at each performance.

The Markham has closed its remarkable run of The Gaiety Girl, and on the morning Nov. 25-26 was a revival of Mrs. Wilson of the Chicago edition, which was given a remarkably good presentation. A lot of perfect acting was done by Florence O'Brien and Lillian Tucker in the respective roles of Mrs. Wilson and Mrs. McKern.

The part of Mr. Wilson was assigned to Arthur Johnson, an old favorite of this city, who has returned to the local stage. Kitty Gordon in Alma, When Do You Love? is in her third week at the Metropole; delightful packed houses at each performance. In fact, it is hard to get seats at all. Undoubtedly the great success of Miss Gordon locally will compel the management to continue her engagement another week standing at it. It is possible, the management of the Gaiety Theater musical comedy, which is to come from San Francisco.

The Mission Play will not be given at San Gabriel this season, but will be presented at the Auditorium for three weeks, opening Jan. 1. This change in location will be especially attractive to that class of theatergoers who cannot afford the railroad fare in addition to the cost of the ticket. The play will receive special attention at that which appeared in San Francisco, with Lauretta and Villa and Carmen O'Brien in the leading roles.

The Western Metropolitan Opera co. opened two weeks' engagement at the Auditorium Nov. 24-25, with the opera, The Marriage of Figaro, in which Carmen Melis sang the leading soprano role, and it is to be said that she captured tremendous applause from a packed house. A large and intensely enthusiastic audience greeted the production of the opera. The opera was conducted by the opera. The music is strikingly melodious and appealing, and there are some remarkably fine solo singing throughout, and under it to say that it is well worth listening to several of the public at the Auditorium and his co. were treated a great ovation in the way of curtain calls. Immense applause. The success of this opera led to Carmen Melis and Homer Montgomery, the baritone, with a splendid voice, and Emma O'Brien, who gave a wonderful rendition of the evening's opera. The opera was beautifully staged, and will be given again the coming week.

The Press Club of this city, gave an appreciation party Nov. 26 in their club rooms to honor Valentine of the Metropole. This was given in honor of the opera company to the club, and to Secretary Danahy of the Navy while he was in this city last summer. Don W. Carlson.

ROCHESTER

The Kresser Stock co. in the Yiddish opera, The Fiddler, had interested audiences here at the Lyceum Theater Dec. 1. Tuesday and Wednesday, with a Wednesday matinee. John Dwyer is a double bill. The Will and The Tyranny of Tears drew good houses. Milestones Dec. 6-10. Shammy Dec. 11-12. The Man from Home that drew and ever popular comedy, was at the Baker Theater Dec. 1-4. The Inner Shrine Dec. 5-10. The Arm of the Law Dec. 11-12. The leading act on the week of Dec. 1 till at the Lyceum is diversely novel, and one of the best yet offered this season. It is a burlesque on rural melodramas, and is so cleverly done that to those without a sense of humor it might appear the most serious and thrilling attraction. The piece is called More Blasted Against Than Usual, and is a "veritable scream."

The Family's vaudeville bill for Dec. 1-6 had as the leading numbers a novel walking race by George H. Brown and co. and two comedians, Kenney and Hollis, in funny sayings. Harry Heston's big show drew large audiences to the Corinthian Theater Dec. 1-6, and

gave the best of satisfaction. Ginger Girls Dec. 5-10. The annual memorial service of Rochester Lodge No. 24, B. P. O. Elks was held in the Victoria Theater on Sunday afternoon, Dec. 7. The committee in charge of the memorial service is composed of Raymond Lecturing, Nathan Henry Gribbrock, secretary, Frank A. Flora, and treasurer, John Buckley. ROBERT HOGAN.

PITTSBURGH

Evalyn Thaw Plays to Capacity—"Mischief Makers" Opens the Victoria

Evalyn Thaw, assisted by Jack Clifford, appeared as the main feature at the Victoria week of Dec. 1, and was given a cordial welcome. Although probably somewhat constrained, the vaudeville numbers included Arthur and Brothers, Swartz co. Courtney Sisters, Poppino and Poppino, Daily mailings, were given, and the house packed to overflowing at every performance. Law Fields in All Aboard Dec. 8-12.

The Mischief Makers was the initial attraction which opened the Victoria as a vaudeville house Dec. 1, and continuing throughout the week. This house is now on the Progressive Circuit list.

Richard O'Neil and Hattie Williams were seen to advantage in The Doll Girl at the Nixon Dec. 1-6, drawing largely. This vaudeville offered plenty of good, catchy music, splendid dancing numbers, and humor galore. George Arliss in Disraeli followed.

Anthony McGuire's The Cost of Living played a week's engagement at the Lyceum Dec. 1-6, drawing good houses. The production was a good one, and was deserving of better material. The Newlands Dec. 8-12.

The vaudeville bill at the Grand Dec. 1-6 was a good one, headed by William A. Brady's Beauty is Only Skin Deep. Jean Adair in the title-role was well supported.

Vanity Fair drew good houses at the Gaiety Dec. 1-6, featuring Billie Ritchie, and The Happy Widows followed. DAN J. FACKENH.

CINCINNATI

Musical Comedies Abound Last Week—Gaby Delys Draws Well

Musical plays held riot in Cincinnati during the week of Nov. 26. Milestone's Politics of 1913 were seen at the Grand with a large co. of prominent people, and a big business was done for the week. Joe Collins was billed to head the co., but was unable to appear during the first part of the week, as she was detained in Chicago with a bad cold and could not travel. However, Frank Finney, Nat M. Willis, Blanche Brink, Marie Rogers, and others proved of sufficient drawing value.

The Lyric had a big week, playing two bills, an unusual procedure for a Cincinnati house. The first half of the week Law Fields and co. appeared in All Aboard. Packed houses were the rule, although the critics did not take kindly to the performance. The last half of the week Gaby Delys in The Little Partitions at advanced prices, routed all rumors of bad business on the road this season. Special attention should be made of the exceedingly clever advance advertising and press work that was done for the show. The Lyric was well liked by the audience as far as Gaby's bill on and off the stage was concerned. Prominent in her support were Harry Miller, Forrest Huff, Edgar Atchison-Sly, and Fritz von Busling.

A still another musical comedy came to the Lyric Dec. 8, when The Girl was seen in The Lyric. The Governor's Lady followed The Girl at the Grand.

Jubilee week at Keith's was celebrated by a twelve-act bill. The Orpheum Players for the week of Dec. 7. The Thief was seen in the regular theater, with Ghosts in the Little Theater, with the remainder of the co. not working in The Thief.

At the Walnut The Beauty was given for the week, followed by The Common Law. In the Lyceum, vaudeville, Pat White's Big Jubilee was seen at the Gaiety. May Howard and co. at the Olympic, followed by The Mirth Makers, and the stock burlesque at the Standard in The Jolly Grass Widows.

JOHN KENNEDY FROMM, JR.

BUFFALO

Salome, with Joseph Sheehan and an excellent cast, was heard at the Star Theater Dec. 2-4. Mr. Sheehan's many Buffalo friends welcomed the opportunity to hear him. Dec. 5. Years of Discretion. Julia Ross and her co. presented Her Own Money at the Tuck Dec. 2-7 to his business. Dec. 8. Bouquet and Paid For. Middle Fox and his family headed the bill at the Star Dec. 2-7, and proved a great attraction. Dec. 8. Redheads.

Herman Timberg in musical comedy, Dave's Troubles, played large audiences at the Majestic Dec. 2-7. Dec. 8. The Littlest Rebel. Edward Ford was featured at the Lyric Dec. 2-7. The bill was supplemented by the teaching of the tango from the stage by A. J. Funk. Dec. 9. Summit and co.

Billy S. Spencer and the Stars of Burlesque were the attraction at the Garden Theater Dec. 2-7. Large attendance at each performance. Dec. 8. The Dandy Girls; also the Florans Troupe.

At the Lafayette Dec. 2-7 was seen The Ginger Girls. Delighted audiences greeted them. Dec. 8. Frankie Heath and Harry Levin with The Belle of Beauty Show. J. W. BARKER.

SPRINGFIELD, ILL.

Little Women was the attraction for Thanksgiving Day, and business very good. A Broadway Honeymoon Nov. 22, with its gala array of stars, enjoyed nice business; the play pleased very much. Lillian Russell's Big Picture co. Nov. 26 was greeted by only a fair house. Miss Russell and balance of co. were seen to advantage, and were accorded hearty

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applause. Little Last Sister, the much-advertised play, opened a three-day engagement Dec. 1, the play gave general satisfaction, and business was satisfactory.
A well-balanced bill of vaudeville drew large business at the Majestic week of Nov. 22. Gaiety Vaudeville Theater had satisfactory bill with a variety of acts for week of Nov. 24.
The Dancers' Dream was the comedy burlesque presented by stock co. at Empire for week of Nov. 24.
Picture houses all report satisfactory business, especially so at the Grand, Capital, Lyric, and Vaudeville.
The Chatterton's Opera House can boast of five members on the house staff that have served continuously for over twenty years. They are: Chester Carpenter, doorkeeper; George Brewer, stage manager; John Muttars, electrician; Wilbur Dammon, aryan, and Louis Lehmann, musical director. Mr. Charles Takacs as personal representative of P. and H. Amusement Co. here, and house manager of the Chatterton's, L. S. Wickham as treasurer, E. B. McClure as assistant, and J. H. Brewer, an advertising man.
The minister of the Laurel Methodist Episcopal Church preached on the much-talked-of play, Damaged Goods, Sunday, Nov. 30. His comment on the play was very favorable: an overflow crowd was present to hear him.
ELMER L. TOMPKINS.

MONTREAL

Premiere of "Omar, the Tentmaker"—Special Performance of "Madame Butterfly"

The Honeymoon Express proved a drawing card at the Princess Dec. 1-6. Dec. 5-13. Omar, the Tent Maker, Tuilly's new play, is presented for the first time on any stage.
The first production of La Tosca this season was the feature of the grand opera at His Majesty's Dec. 1-6. Madame Louise Villani appeared in the title-role. A special performance of Madame Butterfly will be given at the request of the Duke of Connaught, who will attend with the Duchesse.
A fine production of Le Voleur (The Thief) is given at the National this week, with Mlle. Germaine Vherny as Marie; Madame Scholer, Pilon, and Pettit are also to be accredited with fine performances.
L'Arlequinne is the bill at the Canadian-Francaise.
There are a number of good turns at the Orpheum. "Random Hurst and co. in The Girl proved quite a hit. Tom Mahoney scored with

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his monologues. The New School Teacher, Omway and Leland Acrobats, and May and Robert, are other features.
A Hunter's Game and Wellington-Levering Troupe of Cyclists are the features in a good bill at the Francis.
The Sunday afternoon concerts at the Princess, under the leadership of J. Shea, are proving a success.
David H. Wallace, who contributed so many interesting articles to THE MIRROR, is in town representing Omar, the Tent Maker.
W. A. TREMAYNE.

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INDIANAPOLIS

"The Garden of Allah" Well Liked—Eight Acts at the Colonial

The Garden of Allah, seen here for the first time, lived up to its reputation as being one of the biggest and most beautifully staged of modern productions and won the appreciation of capacity audiences throughout the week at the Colonial. The season players opened a week's engagement Dec. 1-8 in a brilliant revival of King Henry V. Edmund Bruce in the Master Mind Dec. 8-10. German Theater co., of Cincinnati, in Die Belagerung von Kolberg Dec. 11. Richard Carle and Hattie Williams in The Doll Girl Dec. 12, 13.

Low Fields in All Aboard opened his engagement at the Shubert Nov. 27-30 Thanksgiving Day with two capacity audiences. McIntyre and Heath in The Ham Tree Dec. 1-3. Pavlowa Dec. 4. Chicago Grand Opera co. in Die Walkure Dec. 5. Gaby Deslys Dec. 17.

One Woman's Life, well staged and acted by Albert Phillips, Lella Shaw in the leading roles, supported by a good company, was the attraction at the Lyceum Dec. 1-8. Opening night the entire lower floor was taken by the L. S. Ayres Dry Goods Co., who gave a theater party for their women clerks. The Cost of Living Dec. 8-13.

The thirtieth anniversary of the foundation of vaudeville by N. Y. Keith was celebrated in brilliant style at Keith's Dec. 1-8, with an unusually good bill, chief interest centering in the first local appearance of Jack Taylor, a young college boy of Indianapolis, whose slight-of-hand tricks and monologues were well received by his many friends who turned out in large numbers in compliment to him.

At Ryan's Colonial, the photoplay, one of the features of the house, was Arizona. The acts included the Barrie Girls, Cavanaugh and Shay, Grace and Simpson and others.

The first of the Empress circuit road bills to play Indianapolis opened at the Lyric Dec. 1-8 and included McMahon and Chappelle, Spicelli Brothers, and Mack, Mandall and Marie, Gladys Wilbur, Moss Tiffany and co. in Cheating the Devil, and the Houdini-Gordons.

John J. Ryan, the new lessee of the Colonial, returned from Chicago last week after completing arrangements with James Linick and Schaefer to book the Colonial. The bills which comprise six acts and have been sent to the Lyric this season, will now be enlarged to eight acts, and moved to the Colonial. Barton and Olson, owners of the Lyric, recently negotiated with Sullivan and Conditine for their traveling vaudeville co., and are now a link in the Empress Circuit, the attractions coming from Cincinnati and going from here to Chicago.

PAUL KIRKWOOD.

SALT LAKE CITY

Fred C. Graham to Organize Local Opera Company—He Leases the Garrick

The Lure at the Salt Lake Theater Nov. 24, 25, carried to bring two strong Salt Lake favorites into the limelight. Harold Russell, husband of Ada Dwyer, and father of Lorna Russell, whose home is here, and William J. Kelly, who became popular at the Colonial in his own stock co. last season. Each were given splendid recognition. The Shepherd of the Hills Nov. 26 to fair business. Bonnet and Paid Nov. 27-29; fair business. Little Women entire week starting Dec. 1.

Willard Mack and Marjorie Hambeau did good business at the Utah week of Nov. 25, giving a creditable production of Quiner Adams. Sawyer, Annie Adams Kinkadee, mother of Wade Adams, was in the cast, and scored. Arthur Morse Moore was worthy. Ruth Parry did a character bit, which pointed to better things.

Fred C. Graham, who operates a lecture bureau here and has formerly presented his attractions at the First Methodist Church, has secured a lease of the old Grand Theater (also called the Garrick), where he will hereafter present all performances. He will also organize a local opera co. to present occasional week-runs of some opera.

C. R. JOHNSON.

OMAHA

Hynes and McIntyre, supported by a capable co., were seen and heard at the Brandeis Nov. 27-29. The stars are great favorites here and business was excellent. When Dream Come True Nov. 20-Dec. 2, introducing Joseph Santley, May Vokes and a good co., opened to a splendid house. The dancing is the great feature of the performance and it is unusually good. Manager Turner announces Joseph and Howard Dec. 10 with Gaby Deslys underlined.

The London Belles was the attraction at the Gayety to excellent business. The Housewifery Girls week of Dec. 7.

Business at the Orpheum continues all that could be desired. The headliner for last week was Stella Maxwell and Billie Taylor.

Dec. 6 was the last of the stock co. at the American. No definite announcement has yet been made as to the future use of this bright little house.

Robertson's Travelers are being given at the Auditorium, where the large seating capacity, combined with low price of admission, has to a certain extent interfered with business at the regular theaters.

J. RINOWALE.

PORTLAND

Margaret Illington attracted large audiences to the Helio Nov. 28-30, appearing in Within the Law. The success of this play is unusual and Margaret Illington scored a tremendous hit in this city. One night only, Nov. 30, What Happened to Mary at the Helio. Mrs. Fiske came to the Helio for a three-night engagement in The High Road Nov. 24.

Baker Players Nov. 23-25 in The College Widow. Last week The Man of the Hour.

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At the Orpheum for the week of Nov. 28-29 John F. Conroy's Diving Girls and other vaudeville pleased.
JOHN F. LOGAN.

LOUISVILLE

James P. Camp Appointed Chairman of Finance Committee

Fiske O'Hara offered in Old Dublin at Macaulay's Theater Dec. 1-3, and scored a success, particularly with his songs.

Primrose and Dockstader's Minstrels finish the week at Macaulay's.

Pavlowa, the Russian dancer, with a large co., appeared at the Shubert Masonic Theater Dec. 2, and drew a good house.

Warner Oland and Florence Auer produced at the Gayety Theater Dec. 1-8 A Fool There Was to large business.

George Sidner followed at the Gayety.

For the second week at the National Theater the artists embraced Lotta Gladstone, the Four Luciers, Hager and Goodwin, and John and Ella Galvin in Little Miss Mix-Up.

Sliding Billy Watson and The Girls from Happyland drew excellent business at the New Buckingham week ending Dec. 6.

Wilhelm Saschen will give a piano recital at the Shubert Masonic Dec. 11.

Winona Winter, who was announced as a headliner for the opening week at the National Theater, was unable to appear on account of illness.

Royd Martin, one of the dramatic critics of the Courier-Journal and himself a playwright, read selections from recent plays at the meeting of the Literary Club Nov. 28.

James B. Camp, inseparably connected with theatrical affairs in Louisville, an ex-manager and a live promoter of big amusement happenings here, was elected to the City Council at the recent election, and was appointed chairman of the Finance Committee, the most important position in that municipal body.

A sad duty necessitates mention that Colonel John E. Whelan, manager and part owner of the New Buckingham Theater, is at the point of death. The house at which the Billy Watson co. has been appearing has been closed, and the announcement is made that death is momentarily expected. Colonel Whelan has for years been a conspicuous figure in theatrical and political affairs in this State and in the South.

CHARLES D. CLARK.

SCRANTON

The Aborn-Comie Opera co. in Orpheus of Normandy was at the Lyceum Nov. 27 and delighted two packed houses.

The stars of the Boston Opera co. thoroughly pleased a good and very enthusiastic audience Dec. 2.

A. Seymour Brown and co. in The Bachelor Dancer headed an excellent bill at the Poli week of Dec. 1 to excellent business.

The Son of Solomon, Alexander Brothers, Cabaret Trio, the Parshleys, and Kilmaster Pictures were the others.

The Homestead Girls were billed for the Star week of Dec. 1, but failed to put in an appearance.

The Wyoming Seminary Glee Club gave an excellent concert at Elm Park Church Nov. 27. The selections were out of the common run of college club concerts and the programme was much enjoyed. The attendance was large.

C. B. DUNHAM.

RICHMOND

Souza and his band Nov. 21 at the Academy pleased light business.

Howe's Pictures Nov. 22, 23, 24, 25, 26, 27 to good business.

My Heart Nov. 28, 29 to good business.

Billie Burns in The Land of Promise Dec. 2, 3.

At the Bijou week Dec. 1-4 The Shepherd of the Hills to good business.

Grayce Scott stock co. returns week Dec. 5-12 in Girls.

At the Lyric for week Dec. 1-8 Yvetti, Deoley and Sala, Perry and Hanaford, Kaufman Brothers, Martinetti and Sylvester, Goldsmith and Hoppe, Harry B. Miller and Bear, and pictures.

Business continues good.

The Colonial week Dec. 1-8 had vaudeville and pictures to good houses.

The Empire continues with moving pictures to fair business.

ST. PAUL

Pictures of the ill-fated Scott expedition were shown at the Metropolitan Nov. 30-Dec. 7.

Anna Pavlowa Dec. 9, 10. Charlotte Walker Dec. 11-13. Return of Kleine Quo Vadis Pictures Dec. 14-20. Red Hone Dec. 21-27.

George Damerel and his co. returned to the Orpheum, while the Six Banjoists was the bill-topper at the Empress Nov. 30-Dec. 6.

The Social Maids entertained at the Grand.

A. C. Burroughs, manager of the Orpheum, has expressed his fondness for the Society City by buying a fine home in its best district.

Maurice Teyte was soloist at the third regular concert of the St. Paul Symphony Orchestra at the auditorium Dec. 2.

JOSEPH J. FRISTON.

DENVER

The Lure, in revised form, at the Broadway Nov. 30-Dec. 7. Usually conservative audiences greeted the cadet with something very like the old time hissing of the villain. No definite announcement for Dec. 8-14. Gaby Deslys, possibly, in The Little Parisienne.

The Roary proved popular at the Taber Nov. 30-Dec. 6. The Girl from Mamma's, first time in Denver, Dec. 7-13.

The Dawn of a Tomorrow, at the Danham Nov. 30-Dec. 6. Grand.

Miss Lark were given Wednesday matinee. The Marriage of William Ashe Dec. 14-20.

Charlotte Parry in an unusual program set at the Orpheum Dec. 1-7.

FREDERICK D. ANDERSON.

SEATTLE

At the Metropolitan Julian Hittage, supported by an excellent co., in The Fascinating Widow Nov. 26-28, made as great a hit as he did last year in the same production. The attendance averaged good business.

The Hike's entertainment, the Big Noise, Nov. 21, 22 and 23, was well patronized, and great enthusiasm prevailed.

There was an abundance of local juvenile talent. The Bird of Paradise, Nov. 25, was presented at the Moore in a realistic manner to fair business.

At the Tivoli The Girl Question, Nov. 24-30, was presented with snap and vim before large audiences.

The offering at the Seattle Nov. 24-30 was The Great Divide, which was presented before fair business, with Victor Leitch and Guy Hiltner in the leads.

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EDMONTON

At the Empress Theater Catherine Countess, an emotional actress of unusual ability and commanding presence, assisted by John W. Lott, Anita Allen, and Mac Macomber, carried all before her in a dramatic play, called The Birthday Present Nov. 24-28. Others: Lew Hawkins, Lillian Harlan, the Barrie, the Five Sallies, the Three Dolce Sisters, and Lennett and Wilson. Good business. Ready money with Robert Ober and a well balanced co., Nov. 27-29. Good business.

At Fantasia's Theater the Riding Costume were featured the week of Nov. 34 and were well received by his house.

Forgiven was presented at the Lyceum to large audiences by the Permanent Players the week of Nov. 24. Harry Cornwell scored an individual hit as the rambler. Irene Lorton also was well received.

The Shasta Grill, owned by Charles L. Gill, manager of Fantasia's Theater, and Grant Churchill, owner of the Fortale Theater, and their associates, was opened with a private banquet the night of Nov. 28. Mayor William Short and representative business and professional men were in attendance. The establishment was formally opened the night of Nov. 27. The decorations and fittings of the grill, which cost \$50,000, are carried out in old English style.

Fanny Keeler, character woman, is the latest recruit to the Permanent Players at the Lyceum Theater.

AUGUST WOLF.

CALGARY

The clever comedy Ready Money, at the Sherman Grand Nov. 24-30, was thoroughly enjoyed by all who saw it. Good business.

Orpheum vaudeville Nov. 27-29 did big business.

The Empire provided a good bill of Fantasia vaudeville Nov. 28-29. The dancing of the Right Berlin Madcaps was fine. Good business.

The Lyric provided two good bills of Sullivan and Considine vaudeville and motion pictures to good houses Nov. 24-29. The operetta Red and White was received with general favor. Both bills were an advance on our Mr. Sherman has had since he has been giving vaudeville in this house.

The motion pictures of Mrs. Fiske in Toss of the D'Urbervilles were very fine and attracted large business to the Society City Theater. The Almas have engaged Miss Mildred Nelson, female baritone, as an added attraction.

The Calgary Symphony Orchestra gave the first of their young people's matinee Nov. 28 to the largest audience the Sherman Grand has ever held, standing room being at a premium.

Miss Belle Delhart, contralto, is of the Carl Ross and Beacham Swedish grand opera forces, was the soloist and made a most favorable impression.

GEOFFREY FOSBERG.

OTTAWA

The Light Tivoli was presented at the Russell Nov. 28, 29 to large audiences. The Glad Rye Dec. 4-6. Fanny's First Play Dec. 12, 13.

Liddle Cliff scored great hit Dec. 1-6 at the Dominion.

The Francine is backed nightly, showing very fine motion pictures. Checkers Dec. 1-3. The Family has The Girl and the Tiger and A Good Sport Dec. 1-3 to great business.

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"The College Hero" for Baby Feeding Asso-
ciation Brings \$3,000

The College Hero, Wade Davis's paripatetic
attraction for local talent, did a tremendous
business at the Court Square Dec. 1-3. For the
benefit of the Baby Feeding Association.
Nearly one-third of the young people of Spring-
field who have stage aspirations—seven hundred
of them—were in the cast in choruses, dances
and songs groups. Individual bits were made
by Mrs. William M. Kimball, Mrs. Thomas W.
Lyde, Mrs. L. B. Triplett, Mrs. G. Morris Cal-
houn, Lester H. Baker, Arthur Bann, John W.
Roberts, and Winthrop I. Davis. In spite of
the big bonus and the expense entailed \$3,000
was cleared.

Cavallieri, who has not yet sung in Spring-
field, canceled again Dec. 4, the second time
in two seasons, on this occasion deferring no-
tice till noon of the day of performance.

William Hawtrey, the Balalaika Orchestra,
and two dancers gave an ideal vaudeville show
Dec. 5.

The Fall of Rome.
The Fall of Rome gave us another new one week
Dec. 1-6. A Man's Friend, ably handled, and
the Broadway played Clyde Fitch's Blue Moon
with success.

The Fall of Rome did a very large business all week
with The Fall of Rome.
A distinguished social-theatrical event was the
surprise banquet the Fall players and his friends
sprung on Gordon Wrighter, the popular man-
ager, who is leaving the stock house for the
new Fall Palace Theater. The new manager,
Stewart Lithgow, invited him to the Highland
Hotel after the performance Dec. 3, and ere he
was aware he was in the banquet room, where
the co., theater attaches, dramatic critics and
friends numbering fifty greeted him by singing
and singing "For Life's a Jolly Good Fellow."
It required till 9.30 to get the songs, jokes,
stories and speeches out of everybody's system.
Manager Wrighter was presented with a hand-
some hammered brass desk set, and each guest
had a copy of an edition de luxe of his little
Fall weekly, the *Speight*, containing Wrighter's
portrait and merry mention of everybody.

Damaged Goods canceled at the Court Square
25, 24 probably on account of the "Honey
Pits" held-up in Boston. Edwin Dwivert.

HARTFORD

Joseph and His Brothers counted the Par-
sons Theater the entire week of Dec. 1. The
magnificent and dramatic strength of the
pagan play completely captivated Hartford
theaters, and many more who had not been
inside the theater for months. All previous busi-
ness records being broken.
Sam and Kitty Morton in their old-time act
were the headline at Poll's Theater, but Will
Oakland and co., in a singing novelty, and Bryan.

Summer and co. in A College Proposition were
quite as popular. The headliner for the week
of Dec. 8 is Miss. Doree and her co. of opera
singers.

The Hartford Theater, with its finely balanced
program, continues to have capacity houses.
During the week of Dec. 1 the George Kleine
production of The Last Days of Pompeii was
shown at the Princess Theater, and on the same
programme where two other features, all for the
usual admission price. LAWRENCE SHARP.

ATLANTIC CITY

Premiere of "We Are Seven"—"Isle" by H.
H. Frazer Opens

We Are Seven, the new play by Eleanor Gates,
opened at the Apollo on Wednesday, Dec. 3,
playing a four-day engagement. Atlantic City
has not seen The Poor Little Rich Girl, hence
could not compare its style of construction and
substance of plot with that successful play.
The general effect of the new piece has been
noted as different from the usual style, the plot
being treated in a light, fanciful way that many
times turns to pure farce.

The story is of a girl with a penchant for
sociological work and a desire to talk of eugen-
ics. This latter idea has been carried to the
extent of creating in her mind a family of
seven children, each named, its career an-
nounced, and a portion of its wardrobe prepared.
A maiden aunt determines the unmarried mis-
sion as an escort on her investigating tour, and
appears in a lawyer's office to secure one.
Among the qualifications are deafness and dumb-
ness. A young clerk in the office determines to
secure the place, posing as a deaf and dumb
man. He has been the center of practical jok-
es, and they take it out by calling on him in
the guise of fellow deaf and dumb friends. The
tale ends in a police court.

As produced on the opening night, the end of
the second act and a large portion of the third
fall rather flat; but, on the whole, the play was
fascinating. It produced an impression that
eugenics were important, besides a lot of light,
pleasant fun, without poking humor at anything
serious.

Bessie Harricane and William Raymond held
the leading roles in a delightful vein, and Ben
Whitall and Edie Hiner were gladly welcomed as
the lawyer and the aunt. Jane Fenton had a
rather subservient position as a woman doctor.

George Arliss was welcomed in Dirsall Dec.
1 and 2 by large audiences.
Isle, the new musical comedy produced by H.
H. Frazer, opened Dec. 3 and played 9 and 10.
The Motor Mind Dec. 11-13. Miss Billie Burke
is booked for Dec. 19 and 20 in the new Amer-
ican musical comedy, The Land of Promise.
ARTHUR G. WALKER.

KANSAS CITY

Scores of Plays Prospering in Kansas City

A Broadway Honeycomb, seen at the Shubert
the week of Nov. 30 while entertaining an mu-
sical comedy co., failed to show anything in-
teresting original or novel. The staging was attrac-
tive, but nothing out of the ordinary. The big
feature, however, were the gowns worn, and
they, in fact, were something of a sensation.
Hynes B. McIntyre Dec. 7-10. Gaby Deslys
Dec. 11-13.

Eugene Blair appeared at the Grand for the
week opening Nov. 30, presenting Madame X to
large and appreciative audiences. The star was
supported by a capable co., and, although the
play has been presented here a number of times,
it seemed to hold all of its original interest.
Sarah Madden in Lavender and Old Lace Dec. 7-
13.

The Auditorium Stock co. gave The Seven Sis-
ters as the bill for the week of Nov. 30-Dec. 6,
playing to the usual good-sized audiences. The
play offers splendid opportunities to the leading
members of the co., and the applause accorded
them was genuine.

William Burrows, with The New Song Girls, a
co. of thirty people, were the Orpheum headliners
of the week of Nov. 30, playing to big business
nightly. Other acts on the bill were also well
received.

Home Land and co. and Leon Wa Dele held
joint headline honors at the Empress Nov. 30-
Dec. 6, both winning decided favor.

The Hippodrome's ten big acts of vaudeville
drew the usual large audiences Dec. 1-7, open-
ing to two immense Sunday crowds.
The Honeycomb Girls were the Gaiety attrac-
tion Nov. 30-Dec. 6, playing to a very satisfac-
tory week's business. Bowery Burlesquers Dec.
7-13.

The Sunshine Girls held the boards at the Wil-
lie Wood for the week of Nov. 30-Dec. 6, and well
received. Robinson's Comedy Girls Dec. 7-13.

A sketch of the serio-comic order called 1
Died was the headliner of the bill at the Globe
for the week beginning Nov. 30. The act was
a hit, while other numbers on the bill also
found favor. D. KESSE CAMPBELL.

PATERSON

The Lyceum offered What Happened to Mary?
Dec. 1-3. The co. proved to be a capable one
and pleased goodly numbers. The Master Mind,
with Willie Granger in the leading role, Dec.
4-6 pleased. The co. was well balanced, and
play was well staged. The Spendthrift Dec. 8-
13.

Every one was delighted with Nana at the
Empire Dec. 1-6. The bill assisting her was:
Wilcox Davis Players, Alice Hanson, Edwards
Brothers, Moore and Moore, Morrissey and Hack-
ett, and Walter Law and co. Business con-
tinued good.

At the Orpheum Dec. 1-6 The College Girls,
Beatrice, the violinist, scored a hit. The Beauty
Parade Dec. 6-13.

The Opera House is doing fairly well with pic-
tures.
The Majestic is crowded nightly with a vaude-
ville bill at cheap prices.

All of our picture houses are open, but some
complain of a slump in business. We have eight
open and two more in process of erection.
JOHN G. EVAN.

JERSEY CITY

Quo Vadis at the Majestic Theater Dec. 1-6.
Business very good. Julia Dean in Her Own
Money Dec. 8-13. The Divorce Question Dec.
15-20.

Lost in New York was the offering at the
Academy of Music, when the stock co. did jus-
tice to a realistic production and injected ex-
cellent comedy into the play. Beyond the Rock-
ies Dec. 8-13. The Night Before Christmas
Dec. 15-20.

The bill at Orpheum Theater Dec. 1-6 was ex-
cellent.
Paul Rainey's Hunt Pictures drew well at

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The Monticello Dec. 1-3. Charles Bartholomew
headed the vaudeville bill there Dec. 4-6.
The Ninety and Nine was the attraction at
the Gaiety Theater, Hoboken, Dec. 1-6, to
good business. All the members of the stock
co. were well cast, and especially good were
Eleanor Brent as Ruth and Julian Hoo as Tom
Silverton. Mam'elle Dec. 8-13. Young Mrs.
Winthrop Dec. 15-20.

Robbie's Beauty Show at the Empire Theater,
Hoboken, Dec. 1-6, drew large houses. It is
a hard working co., and makes good. Gay New
Yorkers Dec. 8-13.

Anniversary week was properly celebrated at
the Hudson Theater, Union Hill, Dec. 1-3. In
honor of E. F. Keith's thirtieth year as a vaude-
ville manager.

Forty-five Minutes from Broadway drew well
at the Broadway Theater Bayonne, Dec. 1-6,
when the stock co. were seen to advantage.
Clay Clement, Jr., and Laura Morer had the
principal parts. A well-drilled chorus is heard
to advantage. A Stranger in a Strange Land
Dec. 8-13.

WALTER O. SMITH.

SAN FRANCISCO

At the Columbia 5100 Thiel played its second
week Dec. 1, after which Mrs. Flare appeared in
The High Road, to remain till Dec. 30.

The Alcazar offered The Hunchback of Notre
Dame, to good houses, Salvay Jane this week.
Robert Mantell in repertoire played his second
week of Dec. 1; business good. Alice Lloyd fol-
lowed.

The Gaiety will run Candy Shop one week
more.
The Savoy had a successful run of Scott's
Pictures, and on Dec. 8 The Common Law was
offered.

The Orpheum had good bill week of Nov. 30.
Marie McFarland, Gould and Ashlyn, John Has-
ard, Two Carltons, Hyman Meyer, Stuart
Barnes, and Lella and McCarthy.

Pantages has Mlle. Mignol Asato and co.
Laurie Ordway, Murray's Canine Circus, Marian
Hansen and co., Beland and Baker, Frisco rat-
tlers, Frances Le Maire and Davton.
The Empress has Five Veteran Boys in Blue.
Franconia Opera co.
Tom Kelly is at the Wigwag, and the Rench-
lic is doing well. A. T. BARNETT.

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 10, Bransville 15-17.
 LYNN, Jack: Rutland, Vt., 1-18.
 MAHER, Phil: Mt. Vernon, O., 8-18.
 MYRA 15-30.
 MARSHALL: Lanark, Ill., 9-18.
 NICHOL, Troy: Kyle, Tex., 7-18.
 PENNY, Augusta: Madison, Tenn., 8-18.
 PICKETT (Willie): Pleasanton, Pa., 8-18.
 10, Va., 15-30. Danville 15-17.
 ROBBINS, Clint and Ruth: Madison, Minn., 8-18.
 10, Va., 15-30. Danville 15-17.
 SIKKON, Steve (Henry Sikkon): Fargo, N. D., 1-18.
 10, Va., 15-30. Danville 15-17.
 STARNINE - Lawrence: York, Pa., 7-18.
 TAYLOR, Dramatic: 63.
 South Park 15-30.

ST. WHITNEY: Sault Ste. Marie.
WINNINGHAM: Frank, Vinton; Green Bay, Wis., 8-12.
WINNINGHAM Players: John D. Winchell; North 12-13.
YIDDISH Players: Chas. Jan. 1.
Young Adams: Sumner, N. E. Can., 8-10, North 12, 13.

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Hawley, St. Louis
CANDY SHOP, (Anderson)
To Co., Prince Oct. 19—
Café.
LILLIAN, Richard, and Mattie
Williams (Chas.)
Columbus, O. R. 16—
11, Indianapolis Ind., 12-18—
Ohio, 21—Ind., 22—
ENTURY, Grand
East 15—Ind., 17—
ELTING, Julia (A. A.)
Woods; Portland,
10—Bath, Me., 11—
signifying, 15-16, Milwaukee
and 21-27.
FURNESS (Jack) (Washington)
Fort Smith, Ark. 15—
12-14, Detroit 15 October
Tex., 16 17
Dominion 18, Paris 19—
Oct 22, Waco 23, California
GIRL of My Dreams; Memphis,
Tenn., 12-14.
HIGH JUMP (Arthur) (Kansas)

[illegible]

Agents
Mack Trunk Co., 102 S. Main St. Memphis, Tenn.
Victor Trunk Co., 74 Fifth St., San Francisco

Milwaukee 5-13, Chgo. 15-30.
 STAR and Garter (Harry
 Jones): Chicago 4-20.
 TAXI Girls (Lester Hartis):
 St. Paul 8-13, Milwaukee 15-
 20.
 TROCADEROS (Frank Pierce):
 N.Y.C. 8-13, Bridgeport 15-
 20.
 VANITY Fair (Wm. S. Clark):
 Cleveland 8-13, Toledo 15-20.
 WATSON Sisters (Geo. Mc-
 Nafrey): Chgo. 8-13, St. Louis
 15-20.
**BULLDOG PROGRES-
 SIVE CIRCUIT**
 BLANCHER Baird's Big Show
 (Philly Dunn): N.Y.C. 1-13.
 PHILA. 15-20.
 CHEROKEE Girls (Chas. Robi-
 son): Kansas City 8-13.
 DANDY Girls (Chas. Crom-
 well): Buffalo 8-13, Utica 15-
 17, Schenectady 15-20.
 DOLLS Dimpie Girls (Batter
 Lawler): N.Y.C. 8-13, Chgo.
 8-13, Cleveland 15-20.
 EVA Mull's Big Beauty (Lewis
 Talbot): Detroit 8-13, To-
 ronto 15-20.
 JOE (Joe Oppenheim-
 ser): Boston 1-13, N.Y.C. 15-
 27.
 POLLES of Pleasure (Rube
 Bernstein): St. Louis 8-13,
 Kansas City 15-20.
 BIRL from the Follies (Harry
 Strom): N.Y.C. 8-20.
 HIGH Life Girls (Frank Cal-
 der): Boston 8-20.
 HONEY Girls (Bernard and
 Lillian): N.Y.C. 8-13.
 KAY Howard's Girls of All
 Nations (J. D. Harmon): In-
 dianapolis 8-13, St. Louis 15-
 20.
 LETH Makers (Hatch and
 Acutt): Chgo. 8-13, Indian-
 apolis 15-20.
 LITCHIE Makers (Jean Re-
 delli): Cleveland 8-13, Cin-
 ti. 15-20.
 LONG Carlo Girls (Tom Sul-
 livan): Phila. 8-13, Scranton
 15-20.
 LUTHERAN Beauties (Slim Wil-
 liams): Chgo. 1-13, Detroit
 15-20.
 MODERN Girls (Jack
 Reid): Scranton 8-13, Penn.
 Circuit.
 MOTOR Girls (Morris Wein-
 stein): Toronto 8-13, Buf-
 falo 15-20.
 TABS of Stomach (W. E.
 Bentley): Utica 8-10, Schenec-
 tady 11-13, Pittsfield 15-
 17, Holyoke 15-20.
 UNBORN Girls (Wash. Mar-
 tin): Chgo. 15-27.
 VANDU Girls (Chas. Taylor):
 Pittsfield 8-10, Holyoke 11-
 13, Boston 15-27.
MISCELLANEOUS
 INGRAM, Mr. and Mrs.
 (Chgo.): Brandon, Ala., 12.
 GARY, 11, Monticello 12.
 ALBERS 13, Grandview, Minn.,
 15, Cleveland 16, Webb 17,
 Brookville 18, Shubuta 19,
 Birmingham, Ala., 20, Falls-
 burg, 21, 22, 23, 24, 25, 26, 27.
 BILLY, Galt: St. Louis 8-
 10, Kansas City 11-13, Oma-
 ha, Neb., 14.
 A M B L E, Ernest, Concert
 Party, Chgo. 8-13, Phila., 11,
 Cleveland, G. 14, Fairview 17,
 Cambridge Springs, Pa., 18,
 Franklin 19.
 LOYD, Allen (Joseph F.
 Vion): Princeton 7-20, Oakland
 11, Erie 12, 13, 14, 15, 16, 17, 18,
 19, 20, Chgo. 14, Grand Rap-
 id 15.
 BIRKLE, Lillian (John Curt):
 Little Rock, Ark., Chgo. 11,
 Phila. 11, Fairville 12,
 Monticello, Okla., 13, McAlle-
 ster 14, Tulsa 15, Bartlesville
 17, Oklahoma City 18, Chick-
 saw 19, Wichita Falls, Tex.,
 20.
 LANGUAY, Eva: Rochester, N.
 Y., 8, 10.
 HAW, Evelyn Neelht: Albu-
 querra, Pa., 10, Phila. 15-20.
 HURSTON, J. & E. Martinian
 Brothers: Columbus 8-13,
 Phila. 15-27.

Francis B. McGill, Wm. Ma-
 rley.
 Parker, Hal E.
 Robson, Andrew, Warner P.
 Richmond, Geo. Boers, Wm.
 Jue, B. Heene.
 Sterling, Frank, Harold Sai-
 W. H. Savary, Wm. Aubry
 uth, Joe. Shaw, Antonio
 termie, Alexander Spencer,
 ck Standing, Robt. Smiley.
 Fenton, H. Fell.
 Winchester, Ed., Ad. M.
 icht, Chas. Woodin, G. H.
 Williams, Watson, White, W.
 Wilson, Earl Wilson, Robt.
 Whittier, Frank Ware, Wm.
 Winkins.

Fred Robbs, Jr., of Woonsocket, R. I., filed plans with the Manhattnan Bureau of Buildings for the construction of a two-story theater at 2192 to 2196 Broadway, running L-shaped to 327 to 331 West Seventy-seventh Street. It will have a frontage on Broadway of 56 feet and 60 feet on Seventy-seventh Street. The building will have a total seating capacity of 933. Eva J. Ose is the owner of record. The architect has estimated the cost at \$195,000.



VAUDEVILLE



David Bispham Delights Again—Claude Gillingwater in New Playlet—Belle Blanche, Mimic and Singer



F. De Gueldre, K. C., Mo.
FLORENCE TEMPEST,
Offering a New Singing and Dancing Act.

DAVID BISPHAM'S splendid baritone and mel-low dramatic artistry charmed New Yorkers once more at the Fifth Avenue Theater last week.

Of course, his thrilling rendition of Rudyard Kipling's "Dannie Deever," with its stirring musical setting by Walter Damrosch, was demanded. Then, too, Mr. Bispham sang Sidney Homer's touching little "Banjo Song"—one of our most charming native compositions. Selections from the operas of Handel, Mendelssohn and others of the old masters—sung in English—rounded out his programme.

Claude Gillingwater has utilised many conventionalities of the vaudeville playwright in his new sketch, *A Millionaire's Wife*, and yet he has evolved an effective playlet—from a theatric viewpoint. It holds the audience, which is, after all, the main thing.

The opening curtain discloses the fashionable hotel apartment of a rich promoter. The stage is darkened, save for the red glow from the fireplace. Probably the first playlet ever produced opened with a dark stage and a gleaming fireplace. Anyway, most of the sketches produced since have had the conventional first curtain.

The opening lines quickly disclose that the millionaire's wife—young and pretty—believes herself neglected by her busy husband. She goes to the opera alone while he sits by the fireside to await a business appointment. He chances to read a newspaper account of a neglected wife who runs away with a violinist, and falls asleep. Then follows the dream. He fancies that he overhears his wife planning an elopement with an artist and that he kills the other man in a hand-to-hand fight. Just as the police are about to arrest the husband, he awakens. His wife returns from the opera and—at last realizing

his neglect—he orders a table reserved at Sherry's for a midnight supper.

At basis, the playlet is a hodgepodge of trite dramatic tricks, but they have been combined by Mr. Gillingwater with skill of dialogue and situation. The interest holds up to the moment when the two struggling men—in the dream fight—disappear behind the portieres. The subsequent action of the tragic dream is keyed too slowly.

However, *A Millionaire's Wife* should be popular. It is effectively told and humanly acted. Mr. Gillingwater is, above all, natural and forceful. Edith Lyle plays the wife prettily and sincerely. She is always in the dramatic picture. Frederick Forriester makes his moment as the lover tell and even the police officers look real. The playlet is presented with commendable attention to detail.

The Hess Sisters dropped their Russian dance and stuck to rag songs—mostly Irving Berlin's contributions—for their week at the Fifth Avenue. The sisters' super-nasal voices were accentuated by the Berlin syncopated plaints, like "Why Do You Hang Around?"

The singing comediennesses are having a busy time these days in their struggle to be distinctive.

Ethel Green, last week at the Palace, tries to be out of the ordinary. Her songs have a slight Irish flavor, and there is a trend towards old fashioned melodies. She gives just a snatch or two of ragtime along with bits from "Silver Threads" and other songs that existed before snapping the fingers became a factor in music.

Miss Green hits a mild point in the gamut of singing comediennesses, somewhere between the ragging of Sophie Tucker and Belle Baker and the dainty vocalism of Bessie Wynn and Belle Story. She has some personality and clear-cut diction, but there is an irritating and monotonous nasal vocal tone.

A glance up Broadway from Times Square any night last week would have disclosed the name of Nina Barbour in electric letters on the Palace Theater. Little over a week ago Miss Barbour, so the press agents tell us, was working on the East Side. She had come from Indiana to study music, her funds dwindled away and, but for her chance discovery by Mary Nash, would never have achieved prominence—even for a week. That, at least, is the story.

Miss Barbour possesses a deep contralto voice of a rather soothing quality, but in no way spectacular. Most of her songs were of the ballad type, with "Annie Laurie" as the closing number.

Zelda Sears returned to New York in the ever-writing Edgar Allan Woolf's comedienne, *The Wardrobe Woman*. Miss Sears has the role of Aunt Sally, the busy wardrobe mistress of a tank company, who guards the trunks of the cast, works the storm effects, saves the innocent ingenue from running away with a wicked married man of wealth and has a romance of her own with the property man.



Wm. F. F.
DOLLY CONNOLLY,
Appearing with the Song Writer, Percy Wenrich.

The sketch is all Miss Sears. Outside of Beatrice Helmo as the ingenue, the supporting company's assistance isn't particularly valuable.

The playlet was on the Palace bill too early for accurate judgment as to its popular qualities.

The cold fate of *The Wardrobe Woman* was as nothing compared to what happened to Fred Dupres in second place. The monologist's stories—including some rather good ones by James Madison—just circled around and expired. Someone did chuckle audibly down in front once but Dupres reproved him with the remark: "This is no place for laughter!"

James Diamond and Sybil Brennan came back to New York in one of those flirtation affairs. One of the big moments of the skit comes when the eccentric dancing Mr. Diamond remarks to the smiling Miss Brennan: "I'm going to get you yet, you pug-nosed chicken!" Why comment further?

One of the best things on the Palace bill was the



Bertilo, St. Louis.
EVA TANGUAY,
Cyclonic Star at Forty-Fourth Street Music Hall.

appearance of Nat Nazarro and company of acrobats, equilibrists and tumblers.

Belle Blanche is a clever mimic and an agreeable singer, possessing an unusual upper register. At the Union Square Theater she imitated Emma Trentini in "Love is Like a Firefly" in the Firefly, Mattie Williams and Richard Carle doing "Come Over Here" in *The Doll Girl*, Laurette Taylor in a moment from *Peg o' My Heart*, Eddie Leonard's singing of "Roly Poly Eyes," and a subdued impression of Eva Tanguay. Then she showed how Jimmy Powers, Sam Bernard, Lew Fields and George Monroe would play a little game of auction pinocle. Miss Blanche does her imitations rather adroitly and she sings with charm.

Mlle. Mercereau came to the Union Square in *A Romance of Old Egypt*, a series of somewhat negligible "interpretative" dances. Classic dances seem only to require near-serpentine arm waves, an ability at circular marathons, and the assistance of the drummer. In this instance, it seems that a priestess of an ancient temple vows vengeance upon the slayer of the king, not knowing that the assassin is her lover. However, when a high priest gives her a knife and "demands that the vow be fulfilled," she slays her lover and kills herself. The high priest is played in a Santa Claus make-up. He was a severe disappointment to the small boys in the audience.

FREDERICK JAMES SUTHER.

JOSEPH HART'S PLANS

Three Playlets in Rehearsal—Preparations for Four Others—Sketch for Minnie Dupree

Joseph Hart has ambitious and pretentious mid-season plans. Mr. Hart now has three acts in rehearsal: The Queen of Sheba, in which Frederick Perry will be featured; Going Out to Dinner, with Laura Burt as its star, and The Telephone Tango. All three acts are by George Hobart, who is under contract with Mr. Hart. They will open shortly.

Minnie Dupree, who played for a single week in Carrots, will, it is expected, be presented by Mr. Hart in a playlet by an English author. The manuscript has not yet arrived in America.

Mr. Hart has secured the rights to John Willard's The Red Hat and Henry Blossom's The House Detective, presented at the recent Lamb's Gambol. Mr. Hart is now offering Mr. Willard's The Green Beetle successfully in vaudeville, with Madge Voe in the leading role. The Green Beetle has its first hearing, also at a Lamb's Gambol.

Mr. Hart is preparing a sketch by Rupert Hughes for production. The playlet will reveal a motion picture studio, with a photograph in the making. Mr. Hughes won his spurs in a special Universal burlesque melodrama made by members of the Dutch Treat Club. Mr. Hughes was the villain, while Charles Dana Gibson, George Barr McCutcheon, James Montgomery Flagg, Wallace Irwin, and others played in the same "company."

"MON DESIR" ABROAD

Amelia Stone and Armand Kalisz Booked for England by Will Collins—Sail in Spring

Amelia Stone and Armand Kalisz have been booked for England by Will Collins, the London booking agent.

Miss Stone and Mr. Kalisz will offer their successful operetta, Mon Desir, by Edgar Allan Woolf. They are booked solid in this country until Spring, when they sail to fill their English contracts.

ERNEST TRUAX IN VAUDEVILLE

Ernest Truax, who has been playing the title role in David Belasco's production, A Good Little Devil, for two seasons, is going into vaudeville.

A Good Little Devil closes on Saturday and Mr. Truax will make his vaudeville appearance shortly.

MRS. LANGTRY IN PLAYLET

Mrs. Langtry is to play a special engagement, lasting several weeks, in London in the Woman Who Wants, the playlet by Edgar Allan Woolf, which has been running abroad for a year.

THE CONWAYS COMING EAST

Mr. and Mrs. Irwin Conway are coming East to present their old success, Sweethearts. The Conways have been playing in the West in the playlet, A Strong Cup of Tea. E. W. Stoker is arranging the bookings, and the revived playlet will soon have a hearing at the Union Square Theater.

ACTS CENSORED IN SPOKANE

SPOKANE, WASH., Dec. 9.—Two vaudeville acts recently seen in local theaters were censored by Mayor W. J. Hindley on the charges of being a damage to public morals and an offense to religious sentiment, respectively. One of the acts was the Egyptian classic dance of Madame Mollier at the Pantages and the other was Billy B. Van's encore at the Orpheum, which burlesqued the Salvation Army.

W. S. McCREA.

ANOTHER PACIFIC COAST CIRCUIT

PORTLAND, ORE., Dec. 9.—Another vaudeville circuit, to be known as the Noonan and Condon circuit, has been formed to operate on the Pacific Coast. Thomas J. Noonan is at the head of the new venture, and associated with him is Edward J. Condon, an insurance man of Portland. The new company already has one house in operation, the Spokane American Theater, built by William Morris.

The ground for the Portland house has been leased and work on the new theater will be rushed. It will be completed July 1, 1914. It is planned to establish houses at Vancouver, B. C., Tacoma, Spokane, and Seattle, Wash., Portland, Ore., San Francisco, Los Angeles, Sacramento, and San Diego, Cal.

Mr. Noonan, promoter of the circuit, was for ten years business manager of the Illinois Theater in Chicago. Eight years ago he built the Chicago Garden Theater, now the American Music Hall.

FAIR CRITICISMS

Editor DRAMATIC MIRROR:

Sir.—I find the greatest pleasure in reading your vaudeville news at all times. You certainly are very fair in your criticisms, and I, for one, value your opinion most highly of the acts you review.

You have my best wishes at all times for the success of THE DRAMATIC MIRROR.

Yours very truly,

JENNIE JACOBS.

PAT CASHY AGENCY, INC., PUTNAM

BUILDING, NEW YORK.



ADELAIDE AND HUGHES,
Dancing Team in Vaudeville.

IN VAUDEVILLE'S SPOTLIGHT;
NEWS OF THE VARIETIES

Sam Bernard Latest Headliner—Negotiations with Cavaliere and Nazimova—The B. F. Keith Loving Cup

BY WALTER J. KINGSLEY.

Sam Bernard is the newest Keith headliner, his salary is \$3,000 per week.

Negotiations are being concluded which will result in the debut of Lina Cavaliere in Keith vaudeville. A tremendous advertising campaign will be carried on in her behalf.

Here's predicting that Bernard Granville makes one of the greatest hits that the Winter Garden has ever known. This young man has the goods and knows how to deliver. In Keith vaudeville he has never failed to put over a resounding success, no matter what his "spot" or whom he followed.

John Drew shakes his head derisively when vaudeville is suggested to him for a filer.

Ethel Barrymore is in receipt of hundreds of letters from sister artists eager to contribute toward the gold loving cup to B. F. Keith, in commemoration of the thirtieth anniversary of his first vaudeville show. Miss Barrymore made a strong point when she called attention to the fact that the highest salaries ever paid women in any line of endeavor have been paid by Mr. Keith, who ranks the ladies far above the men in drawing powers. Mr. Keith cleaned up variety and made it into vaudeville, which has become the pet amusement of the American family. Miss Barrymore herself received \$3,000 net from Mr. Keith.

John J. McNally is now attached to the United Booking Offices as comedy sketch writer, and artists desiring his work and United bookings should apply to him at 1403 Broadway. Mr. McNally wrote the long series of Rogers Brothers' successes, May Irwin's hits and some two-score pieces for other stars. He has been persuaded to try the two-a-day. He has been markedly successful in the legitimate, and it is predicted that he will turn out a string of hits for vaudeville.

Any one with a strong sketch sounding a new note is recommended to submit it to Robert T. Haines, who is looking for next season's offering. Haines' success in vaudeville has been uniform all over the circuit, this proving that the two-a-day audiences like class when they get the real thing. "Class" is an abused word, but Haines is there with all that the term implies in its best sense.

Edward V. Darling received a round robin yesterday signed by twenty "single women," asking him to grow a mustache.

Virginia Harned "showed" a powerful sketch in Tolstol's Anna Karenina, at the Cort. This version gives the blonde tragedienne a wonderful opportunity, which she not only seizes, but amplifies. Miss Harned struck a vibrant, high tragedy note at the Cort that will not be forgotten by any who were fortunate enough to be present. Despite the handicap of an unhearsed company, Miss Harned triumphed in Anna Karenina. The magnificent heroine of Tolstol's very youthful genius was incarnated for the moment in all her glorious suffering womanhood. It was BIG.

Nazimova has been offered a season in vaudeville at a salary sufficient to tempt a crowned head. One of these days she will accept, as she has no objection to vaudeville, and has no artistic scruples against making hay while the sun shines in the smiling fields of vaudeville.

Elmer Rogers has taken to the management of the Palace like a Georgia coon to the first watermelon of the season. He has only one objection to the houses, and that is the lack of futurist and cubist paintings in the big art gallery back of the gallery, where some of the finest examples of the modern French school are on exhibition. Elmer is strong for the work of Matisse and Cezanne, and would like to have them do a turn in vaudeville with their brushes and palettes turning out right angle triangle women and octahedron landscapes.

WILL COLLINS RETURNING

London Booking Agent Sails Home on Saturday—Acts Secured for England

Will Collins, the well-known London booking agent, will sail on Saturday on the Olympic.

Mr. Collins has completed arrangements for the English presentation of Jesse Lasky's one-act musical comedy, The Redheads; William A. Brady's playlet, Beauty Is Only Skin Deep; Stone and Kalisz in Mon Desir; Florence Tempest, Ben Deely and company, Mr. and Mrs. James Barry, John Geiger, the Dagwell Sisters, and Charles Olcott.

Mr. Olcott sailed last Thursday. The Redheads have been booked in the English music halls by Alfred Butt and will open on Jan. 12, playing the Controlling time. George Austin Moore and Oordella Haager will be featured. Mr. Collins has not completed his negotiations for the principal comedians.

Mr. Collins has arranged for the American appearance of Cruikshank, the English patter and musical clown. Cruikshank arrived on the Olympic last Monday. He opens next Monday at a house to be announced later.

The Rigolotto Brothers, jugglers and novelty entertainers, are coming to America, booked by Mr. Collins. They sail on Jan. 6 and open at the Alhambra on Jan. 10.

ANNA HELD COMING

Star and Her Touring Vaudeville Company Booked for Forty-fourth Street Music Hall

Anna Held and her traveling vaudeville company will open at the Forty-fourth Street Music Hall on Dec. 29 for an indefinite engagement. Negotiations were completed last week with John Cort, by which Miss Held will be the New Year's feature at the Music Hall.

Harry Lauder may follow Miss Held at the Music Hall, although arrangements have not been completed.

Lillian Russell and her travelling company will end their season at Wilmington, N. C., on Jan. 10. Miss Russell's contract with John Cort expires on that date.

FORTY-FOURTH STREET MUSIC HALL

Much of the interest in last week's bill at the Forty-fourth Street Music Hall centered in the presentation of Edward Ellis's playlet, Any Night, last season offered at the Princess Theater. Any Night is not the thing for a theater catering to patrons of every age. The Monday matinee audience took the playlet rather broadly, laughing at its unpleasant truths.

The sketch suffered somewhat in acting and in details of staging, although nothing could rob it of its thrill. Mr. Ellis still contributes his graphic portrayal of the intoxicated man, and Eva Macdonald, in Willette Kershaw's role, furnishes a grueling but vivid bit of playing. The other members of the cast do not measure up to the original players.

Rosika Dolly danced lightly and prettily, but she needs a different type of partner than Harry Delf. Walter C. Kelly again proved his pre-eminence as a monologist. Arthur Aldrich sang agreeably, although his programme was not fitted to vaudeville.

This week Eva Tanguay and company began an engagement at the Music Hall.

DISPUTE OVER VAUDEVILLE

PHILADELPHIA, Dec. 9.—The dispute over who shall operate the New Chestnut Opera House, which has just been completed and for which Marcus Loew holds a lease, has been thrown into the courts. The University of Pennsylvania, owner of the property, has begun proceedings to secure an injunction to prevent Mr. Loew from opening there, declaring that the original lease held by Nixon and Zimmerman does not permit vaudeville in the theater. The case will be decided this week. J. SOLIS COHEN, JR.



DAVID BISPHAM,
Made Variety Farewell Last Week.

Keith's, Louisville: Orph.
 14-20.
 LOHMEYER, Lillian: Fifth Ave.
 N.Y.C.: Victoria, N.Y.C. 15-
 20.
 LOY and Wilbur: Bushwick.
 B'klyn. 22-27.
 LOYAL and Partner: Orph.
 Des Moines, 14-20.
 LUCAS, Jimmy: Temple, De-
 troit, 22-27.
 LYNCH and Zellar: Shea's, To-
 ronto, 15-20.
 LYONS and Yocco: Orph.
 'Frisco, 8-20.
 MA BELLE and Ballet: Keith's,
 Prov., 15-20.
 MACK and Orph.: Orph., Salt
 Lake City: Orph., Denver, 14-
 20.
 MACK and Williams: Palace,
 Chicago.
 MADDEN and Higgins: Fifth Ave.
 N.Y.C.
 MADDEN and Fitzpatrick:
 Bushwick, B'klyn. 15-20.
 MAHONEY, Tom: Union
 Square, N.Y.C. 22-27.
 MAJESTIC Trio: Orph., Jack-
 sonville, Fla.: Forsythe, At-
 lanta, 22-27.
 MALBY and Woods: Poli's, N.
 Haven, 15-20.
 MANN, Sam. Co.: Alhambra,
 N.Y.C.: Victoria, N.Y.C. 15-
 20: Poli's, New Haven, 22-
 27.
 MANNING, Moore and Arm-
 strong: Columbia, St. Louis,
 14-20.
 MARIE, Daisy: Poli's, Wor-
 cester, Bushwick, B'klyn. 15-
 20: Y. 15-20: Victoria, N.Y.C.,
 22-27.
 MARIE Lo: Bushwick, B'klyn.
 22-27.
 MARKLEY, Frank: Poli's, New
 Haven, 22-27.
 MARGUARD and Seely: Fifth
 Ave., N.Y.C.
 MARTHA, Mlle.: Orph., De-
 troit, 14-20.
 MARTIN, Betty: Jardin de
 Danne, N.Y.C. 14-20.
 MARTINI and Fabrial: Orph.,
 New Orleans: Colonial, Nor-
 folk, Va., 15-20.
 MATINEE Girls: Poli's, Hart-
 ford, 15-20: Poli's, Hartford,
 22-27.
 MAXINE Brothers and Robby:
 Orph., Minneapolis: Orph.,
 Duluth, 14-20.
 MARY, Mma.: Keith's, Bos-
 ton, 22-27.
 MAYHEW and Taylor: Orph.,
 Des Moines: Orph., Kansas
 City, 14-20.
 McORMACK and Irving:
 Orph., Winthrop, 14-20.
 McCONNELL and Simpson: Do-
 minion, Ottawa, Can.: Orph.,
 Montreal, 15-20: Grand, Syr-
 acuse, 22-27.
 McORMACK and Wallace:
 Orph., Cleveland.
 McOULOUGH, Carl: Orph.,
 Omaha: Orph., Sioux City, 14-
 20.
 McDEVITT, Kelly and Lucy:
 Shea's, Buffalo: Shea's, To-
 ronto, 15-20.
 McDONOUGH, Ethel: Orph.,
 Des Moines: Orph., Kansas
 City, 14-20.
 McFARLAND, Marie and Ma-
 cene: Orph., 'Frisco: Orph.,
 Oakland, 14-20.
 McGINN, Francis Co.: Keith's,
 Prov., Orph., B'klyn. 15-20:
 Keith's, Phila. 22-27.
 McGINNEY, Owen: Temple,
 Rochester: Orph., Montreal,
 15-20: Poli's, Scranton, 22-
 27.
 McGRINNY, Mr. and Mrs. J.:
 Grand, Pittsburgh: Keith's,
 Columbia.
 McKay and Ardine: Orph.,
 Memphis: Orph., New Or-
 leans, 14-20.
 McNEIL, N. L.: Nixen,
 Phila.: Forsythe, Atlanta,
 22-27.
 McALLAN and Carson: Orph.,
 Kansas City: Orph., Des
 Moines, 14-20.
 McMahon, Diamond and Clem-
 ents: Maj., Chicago.
 McKEEN, Elida, and Co.:
 Colonial, Erie, Pa., 22-27.
 McKay and Cleary: Poli's,
 Hartford, Poli's, New Ha-
 ven, 22-27.
 McVILLI and Higgins: Do-
 minion, Ottawa, Can.: Grand,
 Syracuse, 15-20: U. I. 15-20:
 Square, N.Y.C. 22-27.
 McROBERTS, Temple, Hamil-
 ton, Can.: Dominion, Ottawa,
 15-20: Orph., Montreal, 22-
 27.
 MEXICAN, The: Majestic,
 Chicago.
 McREDDITH and Sumner:
 Union Sq., N.Y.C. 15-20.
 McREDDITH Sisters: Victoria,
 N.Y.C.
 McRILE Sisters, Four:
 Shea's, Buffalo: Shea's, To-
 ronto, 15-20: Keith's, Phila.,
 22-27.
 McRILL and Otto: Colonial,
 Norfolk, Va.: Keith's, Wash.,
 15-20.
 MEYER, Hyman: Orph., Oak-
 land: Orph., Sacramento, 14-
 20: Orph., Stockton, 15-20.
 MIGNON, Bronx, N.Y.C. 15-
 20.
 MIZANS: Shubert, Maryland,
 Balto.: Proctor's, Newark,
 22-27.
 MILLER, Homer, Co.: Orph.,
 Birmingham, Ala.: Keith's,
 Columbia, 15-20.
 MILLER and Lyle: Colonial,
 Erie, Pa.
 MILLER, Jussling: Orph.,
 Sioux City: Orph., Minnesota,
 14-20.
 MILLER, Marysville: Jardin
 de Danne, N.Y.C. 14-20.
 MILTON and De Lou Sisters:
 Orph., Kansas City: Orph.,
 Des Moines, 14-20.
 MONTAGNY and Wells:
 Keith's, Phila.
 MONTGOMERY and Healy Sis-
 ters: Lyric, Richmond, Va.
 MONTGOMERY, Marshall:

Orph., 'Frisco: Orph., Oak-
 land, 14-20.
 MOORE and Littlefield: Orph.,
 New Orleans.
 MOORE and Young: Orph.,
 Duluth, Keith's, Columbia,
 15-20: Keith's, Toledo, 22-27.
 MORA, "Silent": Dominion,
 Ottawa, Can.: Orph., Mont-
 real, 15-20.
 MORI Bros. Three: Maryland,
 Balto., 22-27.
 MORRIS and Allen: Poli's,
 Worcester, 22-27.
 MORRIS, Edna: Fifth Ave.,
 N.Y.C.: Colonial, N.Y.C. 15-
 20: Poli's, New Haven, 22-
 27.
 MORRIS, Nina, Co.: Orph.,
 Spokane, 14-20.
 MORTON and Glass: Keith's,
 Phila.
 MORTON, Clara: Orph., Salt
 Lake City, 14-20.
 MORTON, Ed.: Bronx, N. Y.
 C.: Orph., B'klyn. N. Y., 15-
 20.
 MORTON, James J.: Orph.,
 Salt Lake City, 14-20.
 MORTON, Sam and Kitty:
 Poli's, Scranton, Pa.: Keith's,
 Prov., 15-20: Poli's, Spring-
 field, 22-27.
 MOSHER, Hayes and Mosher:
 Shea's, Buffalo, 22-27.
 MOTOING: Victoria, N.Y.C.:
 Orph., Harrisburg, Pa., 15-20.
 MULLIN and Oogman: Orph.,
 Des Moines: Orph., Omaha,
 14-20.
 MULLER, Gene, Trio: Orph.,
 New Orleans, 14-20.
 MULLER and Stainer: Orph.,
 Spokane: Orph., Seattle, 14-
 20.
 MUNSEY, Edna: Orph., 'Fris-
 co: Orph., Oakland, 14-20.
 MURIEL and Francis: Orph.,
 San Francisco, 14-20.
 MURPHY and Nichols: Vic-
 toria, N.Y.C.
 MURPHY, Mlle.: Orph., Tam-
 pa, 22-27.
 MURRAY Sisters: Temple, De-
 troit, 22-27.
 MYCOFF and Vanity: Mary-
 land, Balto.
 MYRTLE and Daisy: Domi-
 nion, Ottawa, Can.: Orph.,
 Montreal, 15-20: Temple,
 Hamilton, 22-27.
 MYRTLE, Clayton: Grand, Syr-
 acuse, 22-27.
 "NAKED Man, The": Orph.,
 New Orleans, 14-20.
 NAWN, Tom: Proctor's, New-
 ton, 15-20.
 NELSON and Nelson: Orph.,
 Winnipeg, 14-20.
 NEPTUNE's Garden: Maj.,
 Chicago: Keith's, Indianapolis,
 15-20: Keith's, Ont., 22-27.
 NETHERSOLE, Ole: Maj.,
 Milwaukee: Columbia, St.
 Louis, 14-20.
 NEVINS and Erwood: Poli's,
 Scranton, Pa.: Temple, Ham-
 ilt, Can., 22-27.
 NICHOLS, Nellie: Orph., Lin-
 cola: Orph., Omaha, 14-20.
 NICHOLS Sisters: Orph., Jack-
 sonville, Fla.: Forsythe, At-
 lanta, Ga., 15-20: Orph.,
 Tampa, 22-27.
 NICHOLS, Skating Girl: Lyric,
 Birmingham, Ala.: Orph.,
 Memphis, 14-20: Orph., N.
 Orleans, 22-27.
 NIGHT in Paris: Poli's, New
 Haven, 22-27.
 NINE White Hussars: Maj.,
 Chicago.
 NONETTE: Orph., Memphis:
 Orph., San Francisco, 14-20.
 NORWORTH, Jack: Alhambra,
 N.Y.C.: Keith's, Phila., 22-
 27.
 NGENT, J. C. Co.: Orph.,
 Duluth.
 OAKLAND, Will: Poli's, Wor-
 cester: Poli's, Springfield, 22-
 27.
 O'BRIEN, Donett and O'Brien:
 Union Sq., N.Y.C. 15-20.
 O'DELL, Manda: Orph., Salt
 Lake City, 14-20.
 O'DONNELL, Charles, Co.:
 Poli's, New Haven, 15-20:
 Hipp., Cleveland, 22-27.
 OLD Soldier: Walters: Orph.,
 Chicago, 14-20.
 OLYMPIA Girls: Palace, Chi-
 cago, 14-20.
 O'MEARA, Gladys: Orph., New
 Orleans: Lyric, Birmingham,
 22-27.
 O'NEIL and Walmley: Keith's,
 Columbia, St. Louis, 14-20.
 O'NEALS, Gladys: Orph., New
 Orleans: Lyric, Birmingham,
 22-27.
 ONEL, Archie and Dolly: Tem-
 ple, Rochester: Shea's, Buf-
 falo, 15-20: Shea's, Toronto,
 22-27.
 ORFORD's Elephants: Keith's,
 Columbia: Keith's, Ont., 15-
 20: Keith's, Louisville, 22-27.
 OSTROMAN, Simon, Co.: Al-
 hambra, N.Y.C.
 PABILLO and Frabito: Union
 Sq., N.Y.C. 22-27.
 PARRY, Charlotte: Orph., Min-
 neapolis, 14-20.
 PARSHLEY, Fred: Orph., Har-
 tford, Pa., 15-20.
 PAYNE, Nina: Victoria, N.Y.
 C., 22-27.
 PRALSON and Goldie: Orph.,
 Sioux City: Orph., Des Moines,
 14-20.
 PRALL and Roth: Keith's,
 Phila., 15-20.
 PRENS, The: Keith's, Port-
 land, 22-27.
 PRENS, Four: Orph., Winnipeg.
 PRENS, Albert: Lyric, Rich-
 mond, Keith's, Phila., 15-20.
 PETROVA, Olga: Grand, Pitts-
 burgh, 15-20: Keith's, Indian-
 apolis, 22-27.
 PULLOCK, Milton, Co.: Maj.,
 Chicago, 22-27.
 PUNCH Party: Shubert's,
 Utica, 22-27.
 PORTER and Malcomson:
 Berwick, 4-15: Bronx, N.Y.
 C., 22-27.
 PRINCE, Flora: Orph., New
 Orleans, 22-27.
 PRILLIPS and White: Orph.,
 New Orleans, 14-20.

PHILLIS, Dogs: Temple,
 Rochester: Temple, Hamilton,
 22-27.
 PHEVOY and Brown: Union
 Sq., N.Y.C. 15-20.
 P. U. P. L. Lady: Keith's,
 Phila.: Victoria, N.Y.C. 15-
 20: Colonial, N.Y.C. 22-27.
 RAYFAYETTE's Dogs: Victoria,
 N.Y.C., 15-20.
 RAMESSES, The: Orph., New
 Orleans: Poli's, Worcester,
 15-20.
 RAMSDALL, Three: Poli's,
 Springfield, 22-27.
 RANF, Claude: Keith's, In-
 dianapolis: Keith's, Louis-
 ville, 15-20: Lyric, Bir-
 mingham, 22-27.
 RANKIN, Virginia: Orph., Salt
 Lake City: Orph., Denver,
 14-20.
 RAVENSCROFF, Charlotte:
 Orph., Minneapolis: Orph.,
 Duluth, 14-20.
 RAY and Hilliard: Orph.,
 Montreal: Temple, Hamilton,
 15-20: Shea's, Buffalo, 22-27.
 RAY, Ruth: Palace, Chi-
 cago.
 RAYMOND and Bain: Union
 Sq., N.Y.C.
 RAYMOND and Caverly:
 Keith's, Toledo, 22-27.
 RAYMOND, Ed.: Temple, De-
 troit, 22-27.
 REDFORD and Winchester:
 Orph., St. Paul.
 REDHEAD, Laska's: Shea's,
 Buffalo: Shea's, Toronto, 15-
 20.
 REED BROS.: Poli's, New Ha-
 ven, 22-27.
 REISNER and Gores: Shea's,
 Toronto: Keith's, Columbia,
 15-20: Keith's, Toledo, 22-
 27.
 REINOLD, B. Co.: Keith's,
 Columbia, 22-27.
 REMINGTON, A. and P.:
 Keith's, Phila.
 RENO, George B.: Keith's, Co-
 lumbia: Keith's, Ont., 15-
 20: Keith's, Louisville, 22-27.
 RICHARDS and Brant: Poli's,
 Hartford, 22-27.
 RICE, Sally and Scott: Orph.,
 Lincoln.
 RICHARDS, Chris: Bronx, N.
 Y. C.: Keith's, Boston, 22-27.
 RICHIE, Adams: Fifth Ave.,
 N.Y.C. 22-27.
 ROACH and McCurdy: Keith's,
 Boston, 15-20.
 ROBERTA and Vera: Orph.,
 Spokane, 14-20.
 ROBERTA, Mma. Co.: Keith's,
 Louisville, Ky., 15-20.
 ROBERTS, Lord: Maj., San
 Antonio.
 ROBINS, Columbia, St. Louis:
 N.Y.C.
 ROGERS, Will: Columbia, St.
 Louis: Orph., Memphis, 14-20.
 ROLANDOW Brothers: Orph.,
 Montreal: Dominion, Ottawa,
 15-20: Temple, Hamilton, 22-
 27.
 ROMALO and Delano: Orph.,
 Harrisburg, 22-27.
 ROLAND, Travers: Orph.: She-
 bert's, Utica, 22-27.
 ROMANO Bros.: Maj., Milwa-
 ukee.
 ROSA, Della and Marcello:
 Orph., Lincoln: Orph., Sioux
 City, 14-20.
 ROSAINS, The: Forsythe, At-
 lanta, Ga.: Colonial, Norfolk,
 15-20: Lyric, Richmond, 22-27.
 ROSINI, Carl: Orph., Omaha:
 Orph., St. Paul, 14-20.
 ROYAL, Ruth: Columbia, St.
 Louis, 14-20.
 RUGGERI, Nita: Orph., St.
 Paul: Orph., Minneapolis, 14-
 20.
 RUSSELL's Minstrels: Nation-
 al, Boston, 22-27.
 RYAN and Lee: Keith's, Clatti:
 Keith's, Indianapolis, 15-20:
 Keith's, Prov., 22-27.
 SABAROT: Orph., Kansas
 City: Orph., Memphis, 14-20.
 SALT, Chick: Columbia, St.
 Louis, 14-20.
 SAMARINI Six: Orph., Port-
 land, Or.
 SAMAROFF and Samia: Do-
 minion, Ottawa, 15-27.
 SOHEFF, Fritz: First Ave.,
 N.Y.C. 14-20.
 SCHINDLER, Geo.: Orph.,
 New Orleans, 14-20.
 SCHOOL Playgrounds: Poli's,
 Hartford, 15-20.
 SCHOLLER, J.: Dickinson,
 Orph., Buffalo, 22-27.
 SCHUBERT and Richards:
 Orph., Spokane: Orph., Seat-
 le, 14-20.
 SCOTT and Keane: Orph., Salt
 Lake City: Orph., Denver, 14-
 20.
 SILDON'S Venus: Keith's,
 Phila.
 SEMON, Chas. F.: Victoria, N.
 Y. C. 15-20.
 SHARP and Turek: Sherman
 Grand, Calgary, 10: 11: Em-
 pire, Edmonton, 12: 13:
 SHAW, Allen: Orph., Mont-
 real: Union Sq., N.Y.C. 15-
 20.
 SHAW, Lillian: Columbia, St.
 Louis: Shea's, Toronto, 22-27.
 SHERRIDAN, Frank, Co.: Vic-
 toria, N.Y.C. 22-27.
 SHERMAN Van and Hyman:
 Keith's, Phila.: Victoria, N.
 Y. C. 22-27.
 SHIRLEY, Eva: Keith's, Tele-
 phone, N.Y.: Buffalo, 15-20:
 Shea's, Toronto, 22-27.
 SHOWALTER, Edna: Sherman
 Grand, Calgary, 10: 11: Em-
 pire, Edmonton, 12: 13:
 SIKTO, William: Keith's, Cla-
 tona.
 SKATER'S Blouses: Orph.,
 Charleston, S. C. 8-10:
 Orph., Savannah, 11-13:
 Orph., Tampa, 22-27.
 SKATING Bear: Colonial, New-
 York: Keith's, Wash., 15-20:
 Marriand Hall, 22-27.
 SLEMONS, Fredrika: Bronx, N.
 Y. C.: Grand, Pittsburgh, 22-
 27.
 SLIVERS: Victoria, N.Y.C. 15-
 20.

ics had never seen my performances; and
 (3) that the Indian Government had not in
 the past prohibited dancing by white women
 in India, and apparently had no intention
 of prohibiting such dancing in the future.
 I may add that I do not propose to give
 The Vision of Salome in India.

FITTING THE PLAYER'S PERSONALITY

The failure of many talented singers and
 players in vaudeville is given a new ex-
 planation by one who has written success-
 fully for the variety stage for many years.
 This writer, Frieda Hall, who has given the
 stage many playlets, musical sketches, ta-
 loid operettas and songs, places the blame
 for failure upon the lack of thoughtful
 preparation of material.
 "The talented singer or player who ven-
 tures into vaudeville has three things with
 which to arrest interest and capture suc-
 cess," says Miss Hall. "These are native
 or acquired talent, personality and ma-
 terial. They are inclined to rely too much
 upon the first two elements and to neglect
 the last. Now if an author or composer
 will take an interest in the player, as well
 as in the money he hopes to get out of
 him, he will, if he knows his business and
 has a right to profess he is an author or
 composer, be able to suit dramatic or mu-
 sical material to that player's talent and
 personality. Consider song writers. A
 singer, having in view a vaudeville com-
 ment, may ask the composer for material.
 The composer will bring forward old and
 discarded material, which, of course, the
 artist can sing, and be disposed of. But
 the singer, who is risking so much upon
 the peril of disappointment. First, the
 playwright or composer should get ac-
 quainted with the artist, he should inves-
 tigate his talent and study his personality,
 he should test the artist's voice and see
 just what can be done with it, he should
 learn to what use the material is to be
 put, and then, knowing all these things, he
 should be able to equip the artist with ma-
 terial as successfully as a tailor or modist
 could drape a figure. It is all simple
 enough if one goes at it in the right way,
 but failure will be the result in other cases
 out of ten if the writer does not fully un-
 derstand the requirements of the artist.
 I would not write a line of dialogue or a
 note of music for a player or singer, unless
 I felt I had understood his requirements.
 Following this plan, I never have an act
 canceled.

VAUDEVILLE NOTES

James Cornican is meeting with success
 in his own playlet, It Happened in Sacra-
 mento.

The Miracle, an adaptation of the Sister
 Beatrice legend by Rev. John MacIara and
 Alfred Denville, is playing the English
 halls.

Louis Chevalier joined the Etta Bryan-
 Roy Summer company in Hartford on Mon-
 day. Mr. Chevalier will continue in the
 sketch for the remainder of the season.

F. W. Stoker is arranging bookings for
 Gaudier's Animated Toy Shop for 1915.
 The act is now playing on the Continent
 and will come to America after next season.

John Mack, a non-professional, and a
 brother of Walter Mack, of the team of
 Mack and Mildred, died on Thanksgiving
 Day, following injuries sustained in a rail-
 road accident.

Toby Claude's new vaudeville revue, the
 second edition of La Petit Cabaret, has
 started London talking. In one song, the
 members of the chorus appear clad "only
 in lingerie of a very intimate description,"
 according to a London reviewer.

Harry J. Moseley, who has been playing
 in vaudeville with Nell Claire and Billy
 Mannin, is leaving the varieties to rejoin
 the Pickett Stock company after an ab-
 sence of two seasons. He replaces James
 Hill, in the mounting Miss Claire will ap-
 pear in vaudeville with her sister Mildred.

Margaret Williams and Charles G. Miller,
 who are playing Fanny and Jimmy in Wil-
 liam A. Brady's production of Bought and
 Paid For this season, will enter vaudeville
 next summer under the direction of Harry
 Placius, in The Leader. The act will require
 a cast of three besides Miss Williams and
 Mr. Miller and will open May 1.

Edgar Allan Woolf's playlet, The Little
 Mother, in which Louise Galloway is ap-
 pearing successfully, had a record of forty-
 seven weeks last season and is again scor-
 ing this year. The company numbers John
 Bullen, Jean Heese, Alynne Pickard, and
 Doris Hardy. Miss Hardy, who created the
 leading role in the act, The Movies, has won
 a hit in the role of the chorus girl.

On the eve of her departure from Lon-
 don for India, where she plans to appear
 despite the criticisms aroused, Maud Allan
 issued a statement in which she says:
 "After close consideration of the matter, it
 became clear to me (1) that the agitation
 was based on an entire misconception of my
 methods; (2) that the majority of my crit-

SMALLER, Ralph: Orph., Den-
 ver: Orph., Lincoln, 14-20.
 SMITH, Jack and Brandon:
 Orph., Winnipeg.
 SON of Solomon: Grand, Syr-
 acuse, 15-20.
 SONG Birds: Orph., Omaha:
 Orph., Minneapolis, 14-20.
 SPENCER and Williams: Shu-
 bert's, Utica, 22-27.
 SPRAGUE and McNease:
 Keith's, Phila., 15-20.
 SPRING GIRL: Poli's, Hartford,
 22-27.
 STANLEY, Stan, Trio: Keith's,
 Toledo: Grand, Syracuse, 15-
 20: Hipp., Cleveland, 22-27.
 STANLEY, The: Keith's, In-
 dianapolis, 15-20: Keith's,
 Phila., 22-27.
 STEPHENS, Lena: Temple, De-
 troit: Temple, Rochester, 15-
 20: Keith's, Prov., 22-27.
 STEVENA, Bertha, Co.: 15-20:
 Orph., Richmond, 22-27.
 STEVEN, Francis: Orph.,
 Montreal.
 STEWART-RICHARDSON, Lady
 Constance: Victoria, N.Y.C.
 STONE and Mady: Maj., Or-
 ange, 7-10.
 STONE and Kallie: Colonial,
 N.Y.C.: Orph., B'klyn. N. Y.,
 15-20.
 STORY, Belle: Keith's, Wash.,
 15-20: Alhambra, N.Y.C. 22-
 27.
 STUART, Tom: Keith's, Prov.:
 Poli's, Scranton, 15-20.
 SULLIVAN, Arthur, Co.: Po-
 li's, New Haven: Poli's, Hart-
 ford, 15-20: Poli's, Worcester,
 22-27.
 SULLY Five: Orph., Seattle:
 Orph., Portland, 14-20.
 SURATT, Valeria, Co.: Bush-
 wick, B'klyn.: Keith's, Bos-
 ton, 15-20.
 SYTON, Melvire and Sut-
 ton: Orph., Omaha.
 SWAIN Outman Trio: Shea's,
 Buffalo: Shea's, Toronto, 15-
 20.
 SWOR and Mack co.: Orph.,
 Denver and Towler: Colum-
 bia, St. Louis.
 TANNEN, Julius: Dominion,
 Ottawa, Can. 15-20: Orph.,
 Montreal, 22-27.
 TEMPTATION: Garrick, Wil-
 mington, Del.: Balto., Md.,
 15-20: Garrick, Wilmington,
 Del. 22-27.
 THOMPSON, Williams Co.:
 Orph., Winthrop: Maj., Mil-
 waukee, 14-20.
 THORNTON, James and Ben-
 able: Orph., Kansas City, 14-
 20.
 THURBER and Madelon: Pe-
 li's, Hartford: Poli's, Wor-
 cester, 22-27.
 TIGHE, Harry, Co.: Poli's,
 New Haven, 14-20.
 TINA, Madame: Orph., Den-
 ver: Orph., Lincoln, 14-20.
 TITANIC: Keith's, Louisville,
 Ky., 15-20: Grand, Pitts-
 burgh, 22-27.
 TOLEDO: Grand, Syracuse, 15-
 20.
 TOMBOYS, Two: Keith's, Bos-
 ton: Shea's, Buffalo, 15-20:
 Shea's, Toronto, 22-27.



MOTION PICTURES



SELIG BUYS "WILD WEST?"

Reported That Film Manufacturer Has Acquired "Pawnee Bill" Show

Reports from Chicago, not yet confirmed, state that the "Pawnee Bill Wild West Show" has been purchased by William Selig, of the Selig Polyscope Company. The report continues that the many effects of the Pawnee Bill show will be transferred to the Los Angeles studio of the Selig Company and used in the company's forthcoming features.

The past season has been a very disastrous one for circus and Wild West interests, and it is thought that this may have led the Pawnee interests to relinquish their control.

SUES UNIVERSAL COMPANY

Sir Gilbert Parker Alleges Infringement—French Elair and Distributors Sued

Sir Gilbert Parker, the English novelist, has entered suit against the French branch of the Elclair Company and the Universal Film Manufacturing Company, alleging that a film made and distributed by the defendants is an infringement on his copyrighted novel, "The Right of Way." The film brought in question is "The Superior Law."

The author asks for an injunction restraining further production of the film and for an accounting of profits. Picture theaters which have exhibited the picture are included in the suit under a John Doe and Richard Roe heading.

KALEM MAKES CHANGE

Adds Another Multiple Feature to Regular Weekly Programme of Releases

The advance of the multiple reel feature is once more shown by the announcement from the Kalem offices that, starting Jan. 5, that company will replace its present Monday one-reel picture with a multiple reel feature.

This course was adopted after a long period of trial. The company has received requests from many exhibitors that they produce more of their strong multiple reel pictures, and it was decided to test the strength of the demand. At irregular intervals the company released a large production in addition to its regular multiple reel Wednesday release. Now, in response to the great demand that these features be made a part of the regular programme, the lately announced action has been determined upon. These multiple reel productions will cover a wide range, the number of companies at work enabling the company to offer everything from spectacular war dramas to the Indian feature.

KINEMACOLOR NOTES

The Poll circuit has installed Kinemacolor in the following houses: Scranton, Pa.; Worcester, Mass.; New Haven, Conn.; Hartford, Conn.; and Springfield, Mass., using one reel as a featured "act" at each show. This is quite a feather in the Kinemacolor cap, because Mr. Poll has always opposed "pictorial vaudeville."

Aaron J. Jones, president of Jones, Linick and Schaefer, has arranged to receive the first and exclusive service of the natural color pictures at all the houses of this circuit, including McVicker's, the Willard, and Wilson in the "Windy City."

Mrs. Maud Murray Miller, a member of the Ohio Film Censorship Commission, recently passed on some two hundred subjects intended for exhibition in the Buckeye State, and not a single Kinemacolor was even questioned. The reason is that the Kinemacolor Company constitutes its own Board of Censors and no film—either new or reprint—is ever sent out for service without having been inspected and passed by office experts. The eugenic reels taken for the Government are inspected and edited by officers of the United States Army Medical Corps and noted surgeons.

Bernhardt Niemeyer is engaged with Kinemacolor for a special series of comedy subjects now being filmed at Whitestone under the direction of Theodore Marston. Mr. Niemeyer supported Mrs. Langtry, Virginia Harned, Blanche Bates, William Faversham, Aubrey Boucault, and David Wardfield in the legitimate, and also scored in such musical comedies as Mort H. Singer's "The Girl at the Helm" and F. C. Whitney's "A Wild Goose."

PICTURES AS COURT TESTIMONY

Motion pictures were shown yesterday in the Federal Court at Boston as part of the defense of the United Shoe Machinery Company in the suit of the Government to dissolve it. The pictures showed machines of the company in operation in the various stages of shoe manufacture.

EXHIBITORS TESTIFY

Exhibitors' Week at Hearings on Patents Company Suit—End of Hearings Draws Near

With few exceptions last week was exhibitors' week at the hearings on the Government's suit against the General Film Company and the Motion Picture Patents Company as a suit under the terms of the Sherman Anti-Trust Law. The exhibitors testified to the general betterment of the motion picture business since the formation of the General Film Company. J. Stuart Blackton, of the Vitagraph Company, took the stand for a short while on Monday, his testimony being of a general nature.

Harry Morsey, an exhibitor owning three theaters in Buffalo, followed the commodore on the stand. The up-state man told of the difficulties encountered in securing pictures before the General Film entered the field, stating that he had frequently to give tips to the exchange men to secure good service. These things, he said, had been topped by the General Film. Another Buffalo man, J. A. Schuckert, formerly an exchange man in that city, testified that he had sold his exchange to the General Film willingly. "For several months before selling out," he continued, "I had operated the exchange without a cent of profit." Mr. Schuckert is now manager of the General Film Company's Buffalo branch.

Other exhibitors who testified for the defense were Charles F. Haring, proprietor of several New York, Brooklyn, and Jersey theaters; Matthew Hanson, of Yonkers; Abraham Greenberg, of Camden, N. J.; and Edward Super, of Bristol, Pa. Their testimony was to the general effect that the General Film Company had resulted in much benefit to the exhibitors. Harry Schwalbe and Robert T. Etris, managers of General Film exchanges, testified that they had strong competition in their territories.

Thomas Armat, of the Armat Moving Picture Company, of Washington, D. C., the owner of many patents which the Government now contends, are now controlled by the Motion Picture Patents Company, testified to the unrest and disturbed business conditions prior to the formation of the Patents Company, which he said no longer exist. Frederick Anthony, of the Anaco Company; L. W. Atwater, a manufacturer of projection machines, and Thomas Stevens, president of the Anaco Company, testified in a similar vein for the defense.

After adjourning on Friday the case was resumed on Monday morning. At the present rate of procedure it is expected that the hearings will close in a few weeks.

WITH THE SELIG PLAYERS

Two Selig players who have been among the missing because of illness are once more at work in the studio. They are Adrienne Kroell and Clifford Bruce, both looking as strong as ever and brim full of energy and ambition.

Harry Jackson, known in vaudeville; has joined the Selig ranks in Chicago as a producer and will devote his attention exclusively to comedies.

Peggy Blevine, who has been associated with the Selig Company in California, has joined the stock company in Arizona and taken to the daring work like one to the saddle horn.

Eddie Kull, Selig camera man, has gone West armed with a double-barrelled instrument of new make, and expects to return late this week with a unique lot of films. His object is to film a buffalo hunt just to prove that there are still herds of buffaloes left.

PICTURES IN VICTORIA

The Victoria Theater, Seventh Avenue and Forty-second Street, New York, will in the future be a combination photoplay and vaudeville theater. Six reels of pictures will be shown between the vaudeville, the policy heretofore being merely one photoplay at the end of the programme.



THE MINUET AND THE TANGO.
In the Kinemacolor, "Old and New Styles of Dancing."

ANIMAL FILM GOES ON ROAD

Owing to the fact that road bookings had been arranged before the success of the New York run was anticipated, the film, How Wild Animals Live, has terminated its engagement at Carnegie Lyceum.

"I am more than gratified with the success of How Wild Animals Live at Carnegie Lyceum," said Mr. G. Blake Garrison, of Midgar Features. "The fact that a highly educational picture of this kind should have proven so successful in every detail convinces me that the intelligent public are ready and willing to support any really meritorious picture even though it may lack the exciting sensationalism of a dramatic film."

FARCE PLAYERS IN DRAMA

The Princess brand of Mutual pictures is making a departure. On Friday, Dec. 19, they release The Law of Humanity. The innovation lies in the nature of the picture—dramatic. Hitherto Princess films have been farces without exception, indeed, and the leads, Muriel Ostriche, Boyd Marshall, and Marie Eline, were recruited because of their abilities in the line of farce. Hence it will be interesting to note their work in The Law of Humanity, which is an emotional drama of pronounced type.

LASKY FILMS COMING

Oscar Apfel to Direct Company Leaving for Pacific Coast Soon

Lasky Feature Films are no longer a possibility, the vaudeville producer having pushed his preparations to the point of engaging a director and making preparations to send a company to the Pacific Coast to produce the company's first release. Oscar Apfel will direct the productions and a company of twenty members are to be engaged.

It is said that the first release will be The Squaw Man, with Dustin Farnum playing the lead. The scenarios of the new company will probably be written by Eustace Hale Ball. Last week the Jesse Lasky Feature Play Company was incorporated with a capitalization of \$50,000.

LOTTIE BRISCOE VICTOR

Lubin Actress a Winner in Contest for Beautiful "Girls of To-Day"

Lottie Briscoe, Lubin player, is receiving congratulations on being among the twenty-nine prize winners in the New York Times contest for the most beautiful typical "Girls of To-Day." The Lubin actress is the only motion picture actress named among the prize winners by the Board of Judges which consisted of three of the most prominent American illustrators, James Montgomery Flagg, Penryn Stanlaw, and Philip Boland.

Over half a million photographs were received at the New York Times office in the contest, and the judges were to pick twenty-nine typical girls from the contestants who represented every section of the country. The decision was announced on Sunday, but not till Monday did the Times learn that Miss Briscoe was a screen artist, for the photograph entered in the contest gave only her name and address.

JOIN FAMOUS PLAYERS

Well-Known Directors and Scenic Artist Will Aid Famous Players' Film

Three men whose work has assisted the success of many famous Broadway successes will in the future lend their assistance to the film productions of the Famous Players' Company. They are Hugh Ford and Frederick Stanhope, well-known directors, and Edward A. Morange, the scenic artist, on whom the programmes have often bestowed praise. The alliance of these three brilliant of the screen drama has created a big stir in the film world, as each is already at the top of his branch. Edwin S. Porter, technical director of the Famous Players, is preparing the studio at Los Angeles, and the trio will join shortly to begin work on a series of feature photoplays.

Hugh Ford is acknowledged one of the leaders of the American producers. Potash and Perlmutter, one of the hits of the present season, is a sample of his work. Mr. Stanhope received his training in England and has received much commendation for his work here in The Garden of Allah, The Daughter of Heaven, Joseph and His Brethren, and many other famous successes of late years. Both Mr. Morange and Mr. Ford were also associated with him in some of these plays. Mr. Morange is one of the best known authorities on scenic art and effects in America.

The first play to be produced by this trio will be The Silver King, Sir Henry Arthur Jones's famous detective play.

LILLIAN CHRISTIE WITH JESSANAY

Lillian Christie, formerly with the Vitagraph and Kalem companies, has joined the Western Essanay Company at Niles, Cal.

There is a mystery at the Niles Essanay camp. Recently a distinguished director left the Chicago studio to take pictures at the California headquarters. He reached Niles and hurriedly took the next train back to the East, after one look at the town. There is no White Way, great or little, and the town is quiet and peaceful. Some would call it dull. This director used no such language. He is an excellent director and has at his command a wonderful fund of descriptive language. Niles is hush, but thinks that it can get over it.

KIRKWOOD WITH RELIANCE

James Kirkwood has returned to his first love, Reliance, and has been received with a shout of genuine joy. It was in the old Reliance studio on West Twenty-first Street that Jim Kirkwood first took the director's chair after making an enviable reputation as a screen actor. Director Kirkwood will take a much needed week's rest before beginning work under the Mutual banner.



COMMENT AND SUGGESTION



WHAT is to be the fate of the split-reel picture? Voices have been raised in behalf of the thousand-foot story, but we have yet to hear a word of praise for the split-reel subject which is fast being lost in the shuffle of features, another feature, and still more features. Is the split reel to become the limbo of the elusive scenic and the mind-muddling educational, are we to soon say farewell to the split reel drama and comedy?

The short drama we can perhaps spare. Any subject worthy the name of drama deserves at least a thousand feet of film in its exposition. Besides, with a feature or two on a programme we have had enough of serious dramatic entertainment. But for the split-reel comedy we have a regard that we imagine is felt by the majority of picture patrons. After the interest has been strained to the breaking point by a two or three reel dramatic offering, and we have been brought to the edge of our seats, as perils pile upon perils, there is a soothing, refreshing feeling bestowed by the brief comedy that will still our heart-beats and also, an important consideration, enable us to shortly give our eyes another short resting spell. The picture form of expression does not readily allow the introduction of comedy elements to lighten the serious moments as does the spoken drama. It is for this reason that the split reel comedy is so welcome. Filled out with a brief travel scene, a few minutes with "the



CHARLES ARLING,
Appearing in Pathe Pictures.

other half," and we are ready, and in the proper mood, for another serious drama. Let us, therefore, say a few words of commiseration for the split-reel offering, as we read the announcements of the multitudinous multiple releases.

You may perhaps notice that we did not say filled out with "an educational picture." If there is any one use of terms that makes The Film Man wax with it is the calling of the four or five hundred foot view "educational." These pictures are all right in their place, these views of animal life, scenes of distant places or pictures of famous people, but they are not educational. The man who calls them such will be the most greatly surprised when he wakes up some years from now and sees what a real educational film is, what possibilities are being neglected in this form. When teachers, with the news instinct of newspaper men, and the camera instinct of the trained film man, take hold of the educational film we feel that those of us who know the present form will not be able to recognize the new.

While we are on the subject of length of releases may we say a word on behalf of the optic nerve? That is, may we ask the indulgence of several ultra-progressive exhibitors for our eyesight? The possession of two machines and the chance to rush the programme through and get rid of those patrons whose dimes are already in the till, leads many an exhibitor to danger by showing a four and five reel film without a break. Of course there are some patrons who will complain against too many long waits. But there should be a medium between no waits and too long



NORMA PHILLIPS,
Known in Future as "Our Mutual Girl."

waits. Two reels, and even three may be shown continuously without danger, but when you see, as I did on Broadway last week, a six-reel melodrama without a pause in the whole unfolding of the film, then I defy any man to have more than a feeling of weariness at the close. The average feature film loses much of its effect when shown to the physical torture of the spectator; it requires a film classic to stand up under the handicap.

THERE is a trend in current photoplays that deserves commendation. Whether it should be bestowed on the authors or the producers is a question. Most likely each deserves an equal share. I speak of the trend towards "big" ideas, towards having an object, an underlying motive, for the action portrayed in the film. Pictures are frequent which show maturity, a development over the old idea of simple action and incident. Not all of the authors are afraid to strike out into new fields, and give us new lessons. The motion picture is now doing the work which everybody has all along said that it could do. With mastery of their art our scenario writers are telling stories with a moral without to any extent injuring the story. It has become a habit with The Film Man whenever he mentions the scenario writer to include a wish that the day might be hastened when the author would receive his proper meed of pay and glory. The wish has been expressed. Let's all say, "Amen."

Somewhere out in Washington, we believe it was Seattle, a man walked into a police station a few weeks ago and confessed a grievous crime, saying that he was moved to repentance by a motion picture he had seen. His name has been lost to fame in the oblivion of the waste basket, but we wish to say our word of praise even for a nameless hero. All newspaper rules are violated by such an occurrence. The idea of any good coming from the motion picture is almost revolutionary. Have we not been told every time a small boy stole a milk bottle, or a maniac ran amuck, that the motion picture was breeding and teaching crime? We were just beginning to have that delicious feeling of being real naughty when the Seattle unknown walked into the police station and confessed that a picture showing the injury wrought by crime had caused him to shed tears of penitence. But perhaps we are safe, the Seattle man may be adjudged insane on the ground of mental aberrations.

JUST when the apostles of the legitimate are gleaming scant consolation and slimmer hope from the fact that the Broadway theater, New York, is to be devoted to the spoken drama soon after a long period as a motion picture theater, there comes another announcement, of even more dire import to those who lay awake nights dreaming of the baneful influence of the film on the drama. Though the names of the latest converts are not so well-known to the

man on the street, to the Broadwayite they mean more than the flaming electric lights of many a star actor or actress. We refer to the engagement by the Famous Players Company of Hugh Ford, Frederick Stanhope and Edward S. Morange to assist in the staging of future feature films. These names have long meant artistic, and usual financial, success to any stage attraction that had their aid. It does not mean merely the acquisition of famous names to the film, it means the assistance of men of brains and perfected technique. Acknowledged leaders in their branches of the spoken drama, it will be interesting to await the results of their work on the screen. Meanwhile the "legit" may look around and attempt to see in their ranks the next deserter. They all come to the picture studio.

THE FILM MAN.

AITKEN ON "MOTION PICTURES AND CHILDREN"

H. E. Aitken, president of the Mutual Film Corporation, has been induced to state his opinion on the effects of motion pictures on children. Mr. Aitken gives us a new viewpoint and as such it is worth listening to.

"The very first training the pictures give to a child," suggests Mr. Aitken, "is also the most necessary to its success in any walk of life that it may be thrown. That is 'application.' Gradually and un-



EDGAR JONES,
Director and Leading Man with Lubin.

knowingly the child learns to sit in a chair with its attention riveted upon constantly changing pictures for many minutes at a stretch. Thus, without realizing the fact, the child learns what will be the very foundation of its future knowledge and success. Not only does it learn to apply itself to the subject in hand, but concentration is developed to a high degree, owing to the fact that a single glance away from the screen is accompanied by an immediate loss in the shape of rapidly changing scenes which are not supplemented by any words that can supply a substitute thought, by way of the ear-door to the brain.

"But, as important as the power of concentration is acknowledged to be in the scheme of educational development, it seems to me that we can expect of moving pictures an even greater boon, from the standpoint of training the youthful mind and also of improving the thinking power of adults. Few laymen realize the amount of material or 'meat' that is contained in an ordinary photoplay. For instance, the usual four-act drama that furnishes a full evening's entertainment in our theaters, is told in pictures in a few minutes. The result is that the person watching a moving picture drama thinks many times faster than the one witnessing an ordinary drama. Not only do events follow each other in rapid succession upon the screen but the mind must, in addition to taking cognizance of the action presented, also supply the thoughts that actuate the movements of the different characters as well as the effects of the dramatic situations upon their future behavior. Every scene presented must be closely followed and thoroughly appreciated at the same rate of speed that it is flashed upon the curtain."

GOSSIP OF THE STUDIOS

In LUBIN's coming masterpieces, *The Sunken Village*, in defiance of the judgments of several photographers, Manager Ira M. Lowry has for the first time made a marked success of pictures taken at night. This achievement required the keeping up of the company until four o'clock in the morning, under double pay, but the results have proved satisfactory in every way. Those who have seen these pictures in the projecting room pronounced them to be the most remarkable yet produced in cinematography, and they are sure to place a new aligrette of art upon the already amply decorated cap of Lubin.

Mr. LUBIN's repugnance to anything approaching the "fakey" in the spectacular features of his films, must have been more than gratified in an episode of this week at Betwood. In a three-reel picture by Lawrence McCloskey, entitled *Officer Jim*, it became necessary for John B. Ince to rescue a baby from a burning building. A real house of two stories, completely furnished, was fired for the purpose, the cameras were placed, and John sprang through the flames, mounted the already burning stairs, and descended to the ground again, bearing the only "fakey" thing about the place, namely, the baby. Then it was discovered that the intrepid actor had obeyed the directions of Mr. Lubin at the expense of badly burned hands. It's an ill wind that blows nobody good, however, for the flames also provided John with a much needed hair cut.

MAIR B. HAVY, who recently joined the Lubin scenario department, is having her initial Lubin photoplay produced. The story deals with the Northwest mounted police and is entitled *A Pack of Cards*. It is being done in two reels with special costumes and every advantage to give the picturesque realism of Northwest Canada. With doubtless a good story, this picture should bring Miss Havy into prominence.

BIG BILL JOHNSON, head carpenter at the Selig plant, now wears a beautiful diamond-studded Masonic watch chain, which came to him mysteriously the morning after he received his "third degree" in this high order. Bill has been building a fleet of warships that are anchored in every detail of rigging.

OTTO SCHUSSLING, of the Selig scenic department, formerly the painter at the Chicago Auditorium, has returned from the California plant, where he has been shooting out color on a big scale for several months past.

MAI WELLS has joined the ranks of the Frontier players, now at the Santa Paula, Cal., studio.

THE CAMERA MEN on the Pathe Weekly could tell many an interesting tale of adventure. Victor Miller, of the Pathe Weekly, recently had a most unusual experience in filming the strike scenes in the Colorado mines. With machine guns belching forth, two steel armored cars loaded with deputies, and hundreds of miners pumping away at their rifles, Miller stood in the midst of it all, turning away at his crank. The Denver papers, in their new accounts of the fray, praised Miller highly for his bravery.

A NEW SERIES of detective stories is in preparation by King Baggot, who is directing his own productions as well as playing

leads. King, the Detective in the Jarvis Case, written by himself, and just completed, will be the first one released. In preparation for the series King has spent much time in the study of criminology, and the film contains many scientific surprises. Ethel Grandon plays the opposite role, that of a girl, to whom circumstantial evidence points as a murderer.

MARY FULLER received word from the Colonial Theater, Buffalo, that she had won the popularity contest conducted by that theater. The experience is by no means a new one to Mary, as she has won many of them, but she is always as delighted as a school girl over a new mackinaw when she hears of new laurels being placed upon her fair brow. "You don't know what it means to me to have such a tangible expression of appreciation. We photoplayers do not have the applause of an audience to guide us and inspire us, so we do not know whether the public likes us or not unless we are told in some such way. When a film in which I am appearing is released I frequently wonder whether that particular role is going to please my Boston friends better than my El Paso friends, or vice versa. It is a tremendous task to try to please the whole world at once, so that is why I work, work, work."

EDDIE O'CONNOR is happy again—he is always happy when playing a tramp part, and he has a wonderful opportunity in *A Pious Undertaking*, which Herbert Prior wrote especially for him. The Edison comedian, appearing under the title "Exhausted Eddie," saves the life of Herb Prior, a policeman, by stealing the armor plate which his newly acquired wife insisted upon perpetrating. O'Connor does a marvelous piece of character acting, as usual.

HAVE YOU missed any of your wardrobe lately? Is the cry about the Bronx Studio now. If so, it will probably be found in the trunk that William Wadsworth and Arthur Housman took to Florida. In fact, anything in New York city that was not nailed down when the trunk was packed is apt to be in it. Robert Brower's beloved corduroys, cherished for years, disappeared into its depths, followed by Eddie O'Connor's choicest overalls, which have been in the family for centuries. Of course, every actor has a collection of hats that are the pride of his soul and the consolation of his declining years. How these hats did evaporate from various lockers! If all the exorcisms which have been heaped upon the heads of the guilty parties could ever be carried out by a just Providence, Dante's *Inferno* would go out of business as a poor second. Chief among the mourners was Charles Ogle, whose good nature is proverbial. He made up for several years of tranquillity in one fell swoop when he discovered his losses. Friends of Waddy and Housman—they still have one or two—are advising them never to come back.

MILICENT EVANS is a new addition to the forces of the Biograph Company. Miss Evans has long been known on the Broadway stage, having appeared with Douglas Fairbanks and other shining lights.

IRVING CUMMINGS has signed with the Universal Company and will start work there as soon as he completes the stories now being filmed.



LOOKS LIKE A SMALL REVOLUTION.
But Merely Romaine Fielding's New Mexico Company.

FIVE-A-WEEK
ESSANAY

COMING FRIDAY, DECEMBER 10TH

"THE STIGMA"

(IN TWO PARTS)

FRANCIS X. BUSHMAN FEATURED

A drama of love and sacrifice. Although Jane was a victim of leprosy, Clifford Harvey's love for her grew stronger each day. She loved him, too—so much that she sacrificed her life to save him from the terrible plague. He followed her to the beyond, where there are no life. This is a feature heart interest story of pathos.

Released Tuesday, December 16

"LIFE'S WEAVING"

A drama of false love that stings the heart to the core.

Released Wednesday, December 17

"HELLO, TROUBLE"

An excellent comedy filled with clever situations. Book to-day.

Released Thursday, December 18

"THE TRAIL OF THE SNAKE BAND"

A Western drama of circumstantial evidence that failed.

Released Saturday, December 20

"BRONCHO BILLY'S CHRISTMAS DEED"

A Western holiday drama overflowing with holiday spirit. MR. G. M. ANDERSON featured.

COMING FRIDAY, DECEMBER 24

"THE GREAT GAME"

(IN TWO PARTS)

A strong political drama by Maibelle Helmes Justice, in which a president of a railroad tries to bribe the mayor in order to get him to sign a franchise. Beautiful heralds and one, three and six sheet posters now ready.

OUR POSTERS ARE DISTINCTIVE. They will boost your business. Lithographs are in full color, 50c. each. You can order them from your exchange or direct from Essanay Film Mfg. Co., 521 First National Bank Bldg., Chicago. Your lobby display will look attractive if you use photographs of ESSANAY Players, \$2.10, \$3.00 per dozen. You can secure these from the FLATTERY PHOTO CO., 177 N. STATE STREET, CHICAGO, ILL.

ESSANAY FILM MANUFACTURING COMPANY

521 First National Bank Bldg., Chicago, Ill.

Factory and Studio, 1333 Argyle St., Chicago

BRANCH OFFICES IN LONDON—PARIS—BERLIN—BARCELONA

KALEM FILMS

"GILT EDGE" STOCKS

The rascality of the "get-rich-quick" swindler and the punishment dealt him by the heroine, will go straight to your patrons' hearts.

Released Monday, December 22nd

Special 1 and 3-Sheet Posters—Get them!

THE BIG HORN MASSACRE

A spectacular Western production in Two Parts

Three hundred men and two hundred-and-fifty horses were used in this great feature. The massacre of the emigrants and the struggle between the troopers and Indians are highly exciting. Book this feature.

Released Wednesday, December 24th

Also special 2 and 3-Sheet Posters

EMANCIPATED
WOMEN

Three girls determine to show their ability to do men's work—the result is one continuous laugh.

(On the same Reel)

TALCUM
POWDER

This feature takes your patrons through mine and mill, and shows how talcum powder is made.

Released Friday, December 26th



Scene from "HER INDIAN BROTHER"

HER INDIAN BROTHER

The civil engineer's villainous betrayal of the Indian maid and her brother's quest for vengeance result in breathless situations.

Released Saturday, December 27th

Special 1 and 3-Sheet Posters



KALEM COMPANY

235-239 West 23d Street

NEW YORK

MACHINE CO. BANKRUPT

American Machine Company Goes to Wall—
Liabilities Exceed Assets by \$30,000

The American Machine Company, of 101 Beekman Street, manufacturers of motion picture projection machines, have been forced into involuntary bankruptcy and a receiver appointed. The liabilities are estimated as slightly in excess of \$100,000, with assets at about \$70,000.

Before the petition for bankruptcy proceedings was filed there were some exciting scenes in the company's offices at 101 Beekman Street. The landlord had secured a judgment in dispossession proceedings, and with the aid of Sheriff Harburger began in no gentle fashion to remove the company's property. For the benefit of the company's general creditors bankruptcy proceedings were quickly instituted.

The petitioning creditors were the New York Edison Company, \$177 for electric service; Arthur Marvin, \$350 for legal services; and Anthony Markham, \$188 for merchandise. Judge Holt appointed A. Gordon Murray receiver under a bond of \$35,000.

NEW EDISON FEATURES

Several New Series in Preparation—Acton Davies to Write Scenarios

Several new series are in preparation at the Edison Studio beside the Clerk series, featuring Ben Wilson, and of which the first release has already been made. One of the new subjects will be the third featuring Mary Fuller, and in it Miss Fuller will be seen as a newspaper reporter. It will be called "Dolly of the Dailies," and Acton Davies, of the New York Sun, is to write the scenarios.

A series called Wood B. Wedd, telling the near-matrimonial adventures of an over-anxious young swain, will feature William Wadsworth. Mark Swan, who is to write these stories, will also write a series for little Andy Clark, to be known as the "Andy" pictures.

PROTEST AGAINST FIRE NOTICE

The exhibitors of Philadelphia, through the local branch of the Motion Picture Exhibitors' League, have entered a protest with Director of Safety Porter against the order directing theater owners to display a "fire notice" before each performance. "We feel sure," the league says in a letter, "that you allowed this order to be made without fully considering and realizing what disastrous results may take place if some nervous or ignorant person, misconstruing the purpose of this notice, yells 'fire' and starts a panic in one of the theaters." The notice is designed to prevent panics, by calling attention of patrons to exits and urging them to walk, and not run, in case of fire.

FIRST CABANNE MUTUAL

The first picture directed by Christy Cabanne for release on the Mutual programme will be "Until Death Do Us Part." It is a pretentious three-part production and will mark the first appearance in Mutual films of the clever little actress Mae Marsh. This picture will also introduce to Mutual audiences for the first time the popular Indian actor Eagle Eye, probably the most expert Indian horseman in the world, as well as the famous Burns Brothers, Robert Harro and a number of other screen notables perfected in their art by D. W. Griffith.

MAJESTIC ADAPTING "THRILLERS"

The New Majestic Company out at Los Angeles, anxious for a "line" on the public photoplay taste, recently released a drama with some thrills in it, called "L'Article Forty-seven," founded on a thriller novel. The film "took." So, profiting by the lesson of the picture's popularity, the Majestic directors assembled that aggregation of clean thrills long known to a novel-reading nation as "Ray Blain." Next week it goes out for picture theater approval. William Garwood, Fred Vroom, and Francis Billington are the leads. Other novels with a maximum of clean thrills are now being sought by New Majestic.

CONSUELO BAILEY WITH MUTUAL

Consuelo Bailey has entered pictures, having signed a contract to appear in a number of photoplays for the Mutual Company. This is her first appearance before the motion picture camera.

FITZSIMMONS IN MUTUAL FILM

Bob Fitzsimmons, the former heavy-weight champion pugilist, will be seen shortly in a Mutual film, the scenario of which was written by R. H. Davis, the editor of *Money's Magazine*, who was press agent for the prize fighter when in his prime. The photoplay is one of pugilism and love, in which Fitzsimmons will be seen in the ring with his son, Bob, Jr.



SCENE FROM "THE DEVIL WITHIN."
Ramo Feature Film Reviewed in This Issue.

WITH THE FILM MEN

Garbutt, the millionaire backer, of Bosworth, Inc., left California, Sunday, for New York to confer with his *Adios Amigos*, William Houbert, as to the marketing of the London pictures.

Frank Tichenor is buying champagne riotously to celebrate the advent of Frank, Jr., nine and one-half pounds of noise, who arrived last Monday.

Harvey Gates, a Minson graduate who is now associate editor of the Universal weekly, called up on the 'phone last week to let us know "its" name was Hal and that mother and child were doing well. It seems a very short time since Harvey invaded our sanctum and asked Mr. Flake and myself what we thought of matrimony in the abstract. We were strong for it, and so advised Harvey, so sort of feel a step-fatherly interest.

Quite a space to devote to new arrivals, but there is one more to add, and the returns not all in. James F. Fairman, of the *Nees*, is also a proud pa-pah. "Its" a girl, born last Thursday.

J. H. Maher has purchased the photoplay rights to *The House of Bondage*, and work will shortly begin on the production. The book was one of the season's biggest sellers, and in this day of sensationalism and white slave pictures should prove a great box-office magnet.

New expressions are common in the kaleidoscopic shifts of the film business, but this is a good one. An out-of-town buyer came to the Screen Club looking for Gunning last week. He wasn't sure of the name, but he was sure he was one of Warner's Creatures.

This from the press agent of the Albuquerque Film Company, Milton Fahrney asked a native of one of the small towns in California: "Does this town boast of a hotel?" "No, sir, we apologize for it," was the answer.

Herbert Griffin, well known as a technical man as well as a salesman, has associated himself with the Nicholas Power Company. (Roswell) Chester Baercoft and the rest of the advertising department of the General Film Company will shortly move their quarters to 71 West Twenty-third Street.

"ROUND THE WORLD" IN FILMS

Motion pictures of the cruise around the world on the steamship *Cleveland* opened an indefinite engagement at Carnegie Lyceum, New York, on Monday. The film is more than five thousand feet in length and gives views of the cities, harbors, and native life in the various ports at which the world-cruisers stopped. They are accompanied by a lecturer, Elmer Dwiggina.

MEXICAN FILM TO ENGLAND

M. S. Bentham, Will Collins, and Sydney Glow have completed arrangements for the English exhibition rights of the film showing war scenes in Mexico, recently exhibited at the Hippodrome, New York city.

Wonder who hung the beauty spot on Moe Streimer?

Wherever Pat Powers is, there is as much politics as there is in Tammany Hall. A few days ago the Warner Brothers sold their interests in Warner's Features, but after thinking the matter over from the outside the proposition looked so good that they decided to buy in again. They approached one Selsnick, the general manager. He was willing to look on from the outside and transferred his stock to them for a consideration, so they are back again and everybody is happy.

Phillip Robson, who has been associated with the Helen Gardner Picture Players since the incorporation of the company, has resigned. He will take a short rest before considering several offers.

John B. Clymer, I think the B. is for Bacchus, is the author of a little book of verse which was apparently written in the atmosphere of "the fat." 'Twould be nice to review it, but we would have to carry the review next to the Johns-Manville fire-proof advertisement.

Nell Shipman's picture has adorned these pages once or twice, and it is the picture of a pretty woman, but still does not do her justice. Ernest, her husband, by the way, introduced me to the little lady a few days ago and his five feet four increased considerably with pride as he did it.

"Al" Mayo, formerly of Reliance, is now with Thanhouse.

We are in receipt of a new publication, the *Brimwood Lens*, which, considering its home port, Philadelphia, is a lively little sheet. H. A. D'Arcy is its sponsor.

Adam Kessell was tendered a quiet little dinner at Healey's last week, which developed into a love feast. "Ad" was presented with a loving cup by his friends, a portrait of himself by George Cooke, and a painting of his yacht by Ernest Warner.

The Midgar Features Company's picture, *How Wild Animals Live*, has closed a gratifying run at Carnegie Lyceum, which will leave General Manager Graham more time to devote to their new features. F. J. B.

BRANNON WITH EDISON

Frank Brannon has assumed charge of the publicity work at the Bronx Edison studio. Mr. Brannon comes to this work with a wide experience in commercial and other lines, not the least important of which is his experience as a motion picture exhibitor. A pleasant, open personality will win him an easy entrance to the clever crowd at the Bronx studio.

"PORT OF DOOM" THREE REELS

The Famous Players Company release of Nov. 20 was through an error announced in several of the trade papers as being in four reels. This stirring marine detective drama was a three-reel film.

PATHE HOUSE ORGAN

First Number of Semi-Weekly Publication
Meets with Much Praise

The first number of the new Pathe Freres house organ, to give information concerning the Pathesplays, appeared during the past week, and it has received much commendation from film men. The new publication is a sixteen-page magazine, printed on a high grade of paper and elaborately illustrated. The stories and most of the casts of the Pathe releases for the two weeks following the issue of the organ are given in a very interesting fashion. With each story there is a still picture of a scene in the film. A departure, and a pleasant one, is the use of a large size of type throughout the publication giving a clear-cut outlook to the whole.

Pearl Sindelar is given the post of honor by having her photograph adorning the cover of the first issue. An interesting biography of the Pathe star is also contained in the issue. The new publication is called *Pathesplays*. It will replace the single-sheet bulletins formerly issued on Pathe releases.

BURDENS OF A CAMERA MAN

H. H. Buckwalter, Selig camera man, who feels a sense of personal responsibility for the Panama Canal, having followed it faithfully with a moving picture camera ever since the time of its beginning up to date, making a complete picture of the great enterprise, is again on the field of operation, grinding away as sunshine and fair weather permit. He writes from Ancon, Canal Zone: "The rainy season is fierce. We can only get shots between showers, and the worst part is the moisture. An hour after I put in a new velvet it is wet and the next morning it is mildewed. Film taken from the cans is soft, and in a couple of hours from the time it leaves the upper take-up box until it gets to the pressure plate it gathers enough moisture to be sweaty like a glass of beer on a summer day." This shows some of the enormous difficulties which vex the operator working in the tropic zones.

JEAN DARNELL ILL

Jean Darnell, Thanhouse leading woman, lies ill at the German Hospital, New York city. An intestinal trouble is the cause. She has been "out of pictures" for a couple of months, and last week the doctors decided that the hospital was the best place for her. On leaving the German Hospital, Miss Darnell will "rest up" for some more weeks on the farm of Cecil Spooner, the New York "stock" star. In addition to her fame as a Thanhouse photoplayer, Miss Darnell is of note as the contributor of a monthly "gossip" department to a moving picture monthly.

PRaise VITAGRAPH CRUSADE

Newspapers the country over have recently bestowed much praise on the Vitagraph Company of America for the series of "safety" films produced by that company in conjunction with the Brooklyn Rapid Transit Company. The films endeavor to teach both children and their elders how to prevent many street accidents. The first film of the crusade released was *The Price of Thoughtlessness*.

PETER LANG CELEBRATES

Peter Lang, now with the Famous Players Company, held a silver wedding celebration Nov. 29, that he will not soon forget. In addition to the scores of guests present to extend their best wishes, hundreds of telegrams were received from Mr. Lang's friends in the profession all over the world.

M. P. E. TREASURER RESIGNS

J. J. Rieder, national treasurer of the Motion Picture Exhibitors' League, has announced his resignation from that post, to take effect Jan. 26. On that date the National Executive Board meets at the Sinton Hotel, Cincinnati, and a successor will probably be chosen. Mr. Rieder states that his resignation is the result of continued ill health.

[SHOW "LIFE OF MARTIN LUTHER"

At the New York Hippodrome last Sunday evening the Shuberts presented a feature production recently brought to this country. *The Life of Martin Luther*, the Great Reformer. The screen carries the spectator from the childhood of Luther to his death, but in more of an allegorical manner than a detailed life biography.

NEW MUTUAL FILM EDITOR

Katherine Eggleston, contributor to various magazines, has joined the Mutual Film Company ranks as "Film Editor." Miss Eggleston will be at the new studio, just completed in Yonkers.

MIRROR ANNUAL OUT JANUARY 14, 1914

(REGULAR ISSUE OF THE WEEK)

RESERVE SPACE and send Advertising Copy now. REGULAR RATES

GENERAL FILM CHANGE

"Feature Photoplay Masterpieces," a Development of the Exclusive Service, Will Be Inaugurated Soon

The General Film Company has another big surprise for the exhibitors. This is the inauguration of a new service to meet the demand from exhibitors for longer pictures distributed with regularity. The new service is the outgrowth of the Exclusive Service, which it will replace. The first release on the new service will be the Lubin five-reel adaptation of Charles Klein's stage success, *The Third Degree*. The Kalem Company has already announced the addition of another feature to its weekly programme of releases and the Pathe Freres Company will also add a big feature to replace its Tuesday release.

The plan of the General Film Company is to release once a week whenever possible a big feature long enough to give a full

evening of entertainment. The features will most likely come from the manufacturers at present contributing to the General Film Company, but it is possible that the General Film Company may contract for pictures made by outside companies to add to the new "Big Feature Service." The object is to allow the customer of the General Film Company to secure all the features he desires through the one organization.

The discontinuance of the Exclusive Service to make way for the new departure will result in much added strength to the regular General Film programme. With the new additions to the ranks of multiples, the Kalem and Pathe, it will make a total of ten features a week on the Licensed programme.

ORGANIZE FILM AUTHORS

French Society Which Protects Authors and Composers Will Take Up Wrongs of the Scenario Writers

The French Society of Authors and Composers, which guards jealously the rights of its members in the matter of payments and copyright matters, has taken up the cudgel on behalf of the scenario author, according to reports from Paris. The society already negotiates for the sale of the work of its members, and it is expected that under the new rule it will shortly become the agent for the film author. At present the society receives payment from the motion picture exhibitors for royalties on the music used during the performance.

The attitude of the society is explained by a statement from President Robert De Fleurs:

"The commission," he says, "does not pretend to supply a solution of the cinematograph problem, but its proposals should bring about important results. When one reflects," he continued, "that last year a moving picture firm had a turnover of 25,450,000 francs (\$5,091,200), which was 8,450,000 francs (\$1,691,240) in excess of the figures for the preceding year, one can understand how interested authors are in this matter; at the present time the remuneration of authors does not augment in a similar ratio. To keep pace with the market, authors must combine and include the

cinematograph in their statutes of association. Obviously, it was childish to say, 'we must try and destroy the cinematograph.' That would be as ridiculous as saying 'electricity must be destroyed.' The cinematograph must be placed on the same level as the theater. Rules must be framed whereby the theater will be in a position to fight its opponent on a more equal footing. They (the authors) find themselves to-day in the same position as their ancestors were in 1776, when the Italian actors and actresses monopolized the stage and crushed the individual author. They desired to clearly point out in order that their intentions should not be misinterpreted, that the reforms which they had elaborated were not antagonistic to the great cinematograph companies. On the contrary, their greatest wish was that the society should always be on the best of terms with the manufacturers. They would refrain from recouring to malicious procedures and would be content with modest, but reasonable, profits." Monsieur Robert De Fleurs explained that far from causing friction between authors and manufacturers, their scheme would tend to bind together and enlighten the industry. The producers, therefore, would have everything to gain by the society's decision.

PICTURES TOO REALISTIC

New York's newspapers have been chock full of a story involving one of the leading ladies of *The Pleasure Seekers*, now playing at the Winter Garden and a real villain, who, upon being repulsed, tried to shoot the lady, but the gun didn't go off, and the villain was immediately frounced properly. The Commercial Motion Pictures Company, Inc., are putting on features and by permission of the Winter Garden management were granted permission to take a scene at the stage door. The "wily" press agent of *The Pleasure Seekers*, seeing a chance for a big story, sent in a call for the ambulance and the police, while the director, Jack Noble, was busy rehearsing Jack Hopkins, the villain. Just as the picture was being taken, the clanging of bells notified the crowd that the ambulance and cops were on the job. The scene quickly broke up with a beautiful crowd effect. The leading man was pinched, but when he had proven to the police that the gun he carried was a glass toy pistol he was allowed to depart a free man. The Commercial Motion Pictures Company, Inc., seem to have the right idea in securing appropriate settings.

FILM "THE FALL OF THE ALAMO"

Preparations are under way at San Antonio, Texas, for a five-reel feature film, "The Siege and Fall of the Alamo." The Alamo Feature Film Company, of New York, of which Horace Vinton, of New York, is director general, is producing the picture.

Charles B. Hamlin, late of *The Trip to Washington*, now playing at the La Salle Theater, Chicago, has been engaged to portray the lead, Davy Crockett. Several hundred Mexicans will be used in the battle scenes, and permission has also been granted for the use of Fort Sam Houston.

USE DALY VERSION OF "FROU FROU"

The Frou Frou dramatization, from which Thanhouser have made a dramatization, is the regular Augustin Daly one. A good price was paid for the version, which gave C. J. Hite the exclusive picture privileges to it and the right to advertise the fact. Lloyd Lonergan wrote the picture scenario and Maude Fealy was cast for the title-role. It is the fourth of the monthly "Big Productions."

STUDIO GOSSIP

WALTER R. SHYMOUR, the well-known dramatic stock actor, has been engaged as leading man for the Pathe Freres' Southern company, located in St. Augustine, Fla., where he is now doing excellent work opposite Lillian Wiggins.

HOWARD CRAMPTON, who isn't new to the picture game, recently became a member of the Universal's stock company in the East.

BEN F. WILSON is wearing "the smile that won't come off." He is the father of a bouncing baby boy, born Nov. 16. The mother, Jessie McAllister Wilson, is also an Edison favorite.

Mrs. STUART ROSSON is the newest recruit to the silent drama. She will be seen in *The Christian*, recently done by the Vitagraph Company. A comedy with Sidney Drew will be another of her releases.

HAROLD VOSEBURN, leading man of the Selig Stock company in Chicago, who was forced to do what is technically known as "water-stuff" last week, breaking the ice for signal service, has warmed up to work again after several days' chill.

THE COMPLETION of the great glass inclosure at Niles, together with the new and elaborate lighting plant, enabled G. M. Anderson to pull off one of his record performances as soon as the job was finished. He and his company at Niles worked until midnight for three successive days and the resultant negatives were all that could be desired. Mr. Anderson's record comprised the making of four complete pictures in three and a half days. He invented them, he directed them, he played in them; and when the work was finished he was the only one who failed to betray any symptoms of fatigue.

THERE is one little girl in the business who is absolutely and unconsciously clever. She is only seven years old. Eugene Clinchard is her name, and she is another of G. M. Anderson's many "discoveries." Her alert-

ness and quickness of discernment are almost uncanny in one of her tender years, except that in this child they seem so utterly natural. At rehearsal of a scene she never has to be told anything a second time, while her own little ideas are by no means to be sneezed at.

NORBERT LUK, who happens to be Arthur Johnson's secretary, was called down to the Custom House the other day to claim a mysterious something consigned to Mr. Johnson. He was prepared to find a parrot or a pack of postcards, but it was nothing less than a cask of Chianti sent by an Italian baron from his vineyards in Tuscany. The wine was capital, and some capital was needed for the duty on it—\$11.75—but why haggle over a pittance?

YALE BOSS startled the natives at the Edison Studio by appearing in long trousers last week. Yale has been "the clever Edison boy" for so long that nobody realized that he had really grown up until he made his "grand entrance." He was greeted with a howl of glee by the boys who made a rush for him, but Yale made a running dive down into the cellar, where he found a safe retreat until assured by big George Lesney that the precious trousers would be preserved intact.

HARRY KNOWLES, with the Helen Gardner Players at Tappan, N. Y., was up to five years ago connected with many stars of the spoken drama, when he decided to enter the picture field, and in order to get a line on all the methods he entered the services of many of the prominent companies. He is now contributing some excellent support to Miss Gardner in *A Daughter of Pan*, Olga Trescott, and a new local comedy, *The Girl with a Hole in Her Stocking*, in which he will be seen as the Mayor of Tappan.

Kindly mention DRAMATIC MIRROR when you write advertisers.

The Only Way

These are perilous times for the Exhibitor. One false step is likely to put him out of the running altogether, or to give his competitors a chance to gain a lead that can be made up again only by a wonderful rally or a shower of luck.

The exhibitors' field has changed to a wilderness. The entrance is "wide open." It never was so "wide" before. But the honest guide that points the one sure pathway is obscured by a hundred and one new sign posts of in-direction to new and strange by-paths. Many of these by-paths start with tempting stretches of fine macadam and lead to a dismal swamp. Others wind and twist and end up close to where they start; while some are mere blind lanes, seemingly without end, coaxing the traveler on and on until he drops of sheer exhaustion. Right down through the centre of the woods, along a safe, dry ridge, is the straight, unfaltering pathway through to the PALACE OF SUCCESS. It is worn smooth and hard with the tramping of many feet. It is broad enough for all, and easy passing for those who keep their wits about them. Yet truly, these are perilous times.

The wide open gateway is the so-called "open market," the strange, misleading by-paths are the over night "features," and harum-scarum programs of unskilled "manufacturers." The bewildering new sign posts are the extravagant promises of their advertisements. The dismal swamp is debt. The track that doubles back to where it starts is the show that works on for more expense, and the "blind lane" is the show that coaxes its stubborn owner on and on until he goes plum broke and stops for good and all.

The one safe, smooth, well beaten pathway direct to success, the first and last one through the wilderness is *Licensed Service*. It was laid by the pioneers—the giants of the motion picture world. The first and over the leading makers of high class films.

The grand army of successful exhibitors followed this path. The guide was General Film.

General Film Company (Inc.)
200 Fifth Avenue New York



UNIVERSAL
FEATURES



"THE JEW'S CHRISTMAS" (3 reels)
is a "Non-Universal" release of Dec. 15th, produced by the Smalls, which is equivalent to highest excellence. Book "The Jew's Christmas" early, and order posters immediately.

"ABSENTEE" IS COMING!
(Length 1,400 feet.) THE BEST PIECE OF WORK THAT KING BAGGOT EVER DID.

Made in Paris, the very home of the absolute drinker, with Leah Baird as leading woman, and Herbert Brenson directing. You will have to pay extra money for "Absenite," but BOOK IT AT ANY PRICE, AND BE GLAD OF THE OPPORTUNITY.

"THE BRIDE OF MYSTERY" (3 reels of Intrigue). Don't miss our master-release of Dec. 22d, produced by Francis Ford with Grace Cunard in the leading role.

GET READY FOR KERRIGAN'S "BOY OF THE BOGE." (3 reels of stirring adventure and picturesque settings.) The release date of this magnificent feature has been MOVED FORWARD TO DEC. 22d, so you will have to make immediate arrangements for booking this great Irish play. HAVE A KERRIGAN NIGHT! Postcards, lobby photos, one-shots and slides to boot! Warren Kerrigan with.

UNIVERSAL FILM MANUFACTURING COMPANY

Carl Laemmle, President.

"Largest Film Manufacturing Concern in the Universe."

1800 Broadway New York, N. Y.



CHARLES ARLING, whose portrait is seen on another page of this issue, is fast coming into favor with the Pathe Stock company. Mr. Arling has a long stage experience to his credit, having been in the original productions of *Old Heidelberg* and *The Resurrection*, and stage-manager with many prominent stars including Fritzi Scheff and Lulu Glaser.

FEATURE FILMS ON THE MARKET

"THE CHINESE DEATH THORN"

Kalem Feature Holds Interest Well—"Legend of Provence" Beautiful—"The Devil Within" Good—"Snared in the Alps"

"THE CHINESE DEATH THORN"

Two-Reel Feature Produced by the Kalem Company. Released Dec. 10. Directed by George Melford.

Martin Avery George Melford
Mabel Long William West
The Banker's Daughter Maria Reis
Mrs. Avery Jane Wolfe
Avery's Sister Billie Rhodes

A two-reel mystic feature with a perfect Chinese-American atmosphere. Two motives are developed which are skillfully woven into one that hangs fire until the very end. The interest and excitement in this film are intense. The acting of George Melford and William West as the cocaine fiend and the Chinaman, respectively, call forth the greatest praise. The run on the bank is full of intensity.

The story concerns a young man, Martin, who is addicted to the use of morphine. He escapes from a Chinese opium den, stealing some of the drug. For this he is sought by the police. He goes back to another den, where he comes to the rescue of the bank president's daughter. For this she gets him a position at her father's bank, and he compels himself to stop the opium habit. His brother is night watchman at the bank. As Martin is about to leave the bank, one afternoon, he gets a letter from the Chinese opium merchant, who is also leader of a band of robbers, to come to their meeting place, or he will expose his whereabouts to the police, who want him for the previous offense. He goes, but refusing to give the combination to the safe, a trap door is sprung, and he finds himself a prisoner. The robbers enter the bank, overcome the guard, his brother, and loot the safe. The brother follows to the Chinese den, is imprisoned, but rescued by the police, whereat the Chinese merchant kills himself with a Chinese thorn whose scratch causes instant death. Martin is rescued and hurries back with the money in time to stop a run on the bank.

"A LEGEND OF PROVENCE"

Four-Reel Feature Produced by the Thanhouser Company, Adapted from the Poem by Adeline Proctor of the Same Name.

Sister Angela Maude Fealy
Sir Henry, a young knight James Crane
The Adventurer Lila Chester
Sister Monica, the Superior Carey Hastings

This is a four-reel adaptation of the beautiful poem of the same name. It is not too much to say that this film classic will enhance the beauty of the lines of the poem which are used exclusively as subtitles. It is beyond our power or our wish to say a single thing in criticism of this masterpiece of the moving picture art. The points where the film excels are in the atmosphere of the convent, realistic acting that carries you into the convent life, appropriate costuming, detailed and finished direction, and a strong story. The acting of the principals is good throughout, but we should like to extend our congratulations to Miss Fealy in particular. This is a story based in a religious atmosphere, but so well and sympathetically handled that the church cannot help but approve of its lesson. It may be well to note that most of the characters are women, this in itself being a decided relief. Again we repeat: A film classic. We are shown the nuns of a convent in Provence in their various duties. Sister Monica, moved by the sight of a child just received in the convent, tells the story of Sister Angela. She was brought to the gates as a baby, and her mother died upon a bed of shame. So the child Angela was brought up by the sisters, until a great battle took place outside the very walls of the convent. The wounded were brought in and tended by the nuns, the knight Sir Henry being nursed by Sister Angela. And what more natural than that they should fall in love, and that Angela should forsake her vows, and that they should go away together and be married. Only a miracle occurred. The statue of the Virgin forsook its niche and assumed the form and duties of Sister Angela, so that she was not missed. At first Angela was divinely happy with her husband and little baby, but the latter died, and the husband became drunk, and then she surprised him in the act of kissing another woman. And after that she was obliged to leave him, her mortal dream shattered forever. Then it was hard work to support herself, and she sank lower, and became poorer and more ragged. And every once in a while she imagined that she held her little baby to her breast. Then one happy day, years later, her footsteps took her to the door of the convent. Here she rapped, and while the sister was looking for the key of the gate another miracle occurred. The Virgin, who all these years had done the work of Sister Angela, suddenly appeared in her niche, once more as the blessed Virgin, while Angela, outside the gate, is miraculously transformed into the Sister Angela of years before, and assumes her interrupted work among the sisters. The end shows her death and ascension into heaven.

"THE DEVIL WITHIN"

Three-Reel Production by the Bamo Company, Released Dec. 10.

John Walker, the father John Travis
Jack Walker, his son Jack Hopkins
Mabel Barnes, in love with Gleason Olga Troika
Alice, the farmer's daughter Lois Howard
Jane, the wife of Gleason Jane Fisher
Oliver, the little niece Miss Dewey
James Gleason Stuart Holmes

Stuart Holmes has elicited considerable admiration in his portrayal of Gleason, the villain of the picture, who is inconceivably devilish, and has given apparently all the good that might have been in him into the keeping of the devil within, to its total obliteration. The production is indeed an interesting one; the story is good with the exception of a situation or two that is not

a burning barn in which he has taken refuge previous to the fire, he confesses everything with his dying breath.

"SNARED IN THE ALPS"

Produced in Three Reels and Released by Union Features, Dec. 20.

Charles Vallier Charles Krauss
Mr. Delarcey M. Liabell
Mrs. Delarcey Josette Andriot
Jean Dubreuil Susane Grunier

Although the story of this picture might easily have been told in two reels, still the production is one of unusual interest, owing to certain features which have been introduced, such as skating, sledging, and ski jumping.

A glance at the cast is sufficient to reassure the reader of the nature of the work to be expected in the dramatic development of the story. Andriot gives her usual smooth, well balanced interpretation, rendering the role of Mrs. Delarcey with singular realism which is marked by a distinct individuality of effort. Liabell is delightful, Krauss is villainous, and Susane Grunier portrays with sweetness and charm the role of Jean Dubreuil, whom Mrs. Delarcey is a jealous rage bound to a sled and pushed over a steep slope in the Alps, to what might have meant certain death.

art connoisseur, upon whose death Stephen inherits his uncle's estate on condition that he divorce his wife; she to be provided with \$50,000, and \$10,000 set aside for each to defray expenses in connection with the obtaining of the divorce.

The unwillingness to be separated is brushed aside by a studio acquaintance of Grace's, who whispers in the wife's ear that poverty and love cannot live together. The divorce is about to be granted when May and her accomplice, William Roger Marshall, lawyer, are discovered by Grace, when a letter from her husband requesting that she come back to him is found on Marshall's desk. The plot to divide the money which Marshall plans to gain possession of by marrying Grace, is unearthed and the young couple, each about to marry another, fly to each other's arms, finding, upon disclosing their intention of throwing down the money in preference to living their lives separately, to the uncle's lawyer, that a final clause in the will has required that at the end of six months the couple desire to live together again, the fortune is to be theirs in any event.

Brinsley Shaw elicits special attention for his manner of portraying the crooked lawyer, Maurice Costello as Stephen gives good satisfaction; in fact, it is difficult to pick any one out of the cast who has outdone the others in the matter of impersonation.

"WHEN MOUNTAIN AND VALLEY MEET"

Two-Reel Feature Produced by the Lubin Company. Released Dec. 4. Written and Directed by Romaine Fielding.

The Mountain Jess Robinson
The Valley Romaine Fielding
The Girl Gladys Brookwell

This is the two-reel drama that Mr. Fielding conceived at the time that he and the company with him were snowbound up in the mountains, and hastened to film with the true atmosphere of the snow-covered mountains. That he has succeeded admirably in presenting a film of marked superiority, where the play has the remarkable setting of the white hills and valleys, is a high tribute to a director of foresight and ingenuity enough to make use of such an opportunity as this. We are taken, on the screen, from where the snowstorm rages, down the covered rocks, until the vegetation becomes more luxuriant in the valleys of the lowlands. In the story built around these scenes, Mr. Fielding is not so fortunate. It is very weak at times, and has the added disadvantage of concerning a heroine who fails to awaken our sympathy because of her weak character. The acting of Mr. Fielding himself calls for our principal praise. The part of the valley-man is that of a typical modern "Bluebeard." It may be said that this film holds the attention without unduly exciting the interest or awakening any particular prejudice toward any of the characters.

The valley-man meets the girl from the hills, and makes such arduous love that she makes the excuse to come back to the valley, pretending sickness. Here the valley-man borrows the engagement ring of another girl to whom he is engaged and is about to win the girl's consent, when the hill-man arrives and takes her back into the mountains, first cutting out the tongue of the obnoxious lover.

"THE WRECK"

Three-Reel Feature Produced by the Vitagraph Company. Written by Marguerite Bertsch and Directed by Ralph Ince. Released Dec. 2.

Carlyle, railroad president Harry T. Morey
Hamilton, the president's friend Donald Hall
Richard Hamilton, the son R. K. Lincoln
Herbert Carlyle, the son Gladys James
Genevieve Carlyle, the daughter Anita Stewart
Squires, the drunken engineer William Dunn

A three-reel drama of home life and railroad hazards that does what the legitimate stage cannot do: it gives us the actual scenes as they occur, no matter how much expense there may be attached to it. The sight of the two trains rushing into each other, the rending impact, the escaping steam, the smashed passenger cars, the frenzied passengers, the dead and the wounded, and, lastly, the burning of the splintered cars, will furnish you with a thrill that will not wear off for some time. The moral of this story seems to be "a life for a life," and leaves the real criminal go unpunished except for the loss of his own son. What starts the whole trouble is that the railroad president has a young wife, many years his junior. The play starts off quickly, comprehensively, and entertainingly. It continues well into the second reel with a great deal of interest. After the death of his friend's son the plot is practically complete, and the reason for following the fortunes of the engineer is that the president and his son can become victims of the great wreck scene. After the wreck the climax comes quietly, and leaves us with a calm ending for the rousing scene preceding it. The acting of Harry T. Morey and William Dunn cannot be praised too highly; each is excellent in his part.

The director of this play deserves congratulations for giving us the last word in thrilling railroad wrecks. The story concerns a railroad president who, unjustly suspecting his young wife, accidentally kills the man he suspects. He is forced to hire a witness of his crime as engineer, and is on the train with his own son, when the drunken engineer runs his train into another locomotive. He loses his son, and thus expiates his crime.



"THE GREAT GAME," ESSAYAY.

Feature Released Dec. 26 on General Film Programme

quite legitimate; the photography is delightfully clear, and the general development and scene connection smooth and consistent. And of the cast, a competent and well balanced one, none has failed to take advantage of the opportunities afforded them, from the leads of the play to those playing the smallest parts. It might be mentioned just here that one young actress, Miss Florence Holly, whose name does not appear in the cast, made one of the smaller roles with which she was entrusted stand out in a manner that generated a desire to see the talents of the young woman given a better vehicle for display. Jane Travis as the sister of the hero and wife of the villain impersonates a difficult role with ease and dignity, and Lois Howard is exceedingly charming as the little country sweetheart of Jack, who, to escape the unjust persecutions which owed their existence to the peridy of Gleason, his brother-in-law, had entered the home of Ethel in search of food, and fallen from a balcony whose rotten railing gave way beneath his weight.

There is a slight weakness in the story at this point when Jack, who has in reality committed no crime, bares his head in the presence of prayer, the impression being that he is at a moment of conversion from a sinful life. The atmosphere of the production is realistic. Some excellent football scenes have been filmed, in which Jack, one of the college champions, appears. The hatred of the villain is caused through the nature of the will made by Jack's father, which makes Jack heir to all his estate save \$50,000, the income of which goes to his sister Jane. Gleason, in order to cause the old man to change his mind, sets out to disgrace Jack, in which he partially succeeds. The truth of the story is revealed in the end, however, when, dragged from

Jean is rescued by a young mountaineer and taken to her home in Paris, where she suffers between life and death for weeks. Eventually the story of the deception perpetrated by Vallier is revealed.

The unpardonable injury is forgiven by Jean, and Mrs. Delarcey is found straining every effort to nurse Jean back to health. The picture ends with a happy reconciliation, and leaves a sensation of satisfaction at a wrong having been righted and a villain having been foiled.

The production has been delightfully set in the Alps of Switzerland, so we are led to suppose, and only satisfaction and pleasure can attend the viewing of the picture.

"THE GOLDEN PATHWAY"

Two-Reel Drama by Anna B. Meach. Directed by Maurice Costello and Robert Gailford and Released by the Vitagraph Company Nov. 29.

James Evans Maurice Costello
Grace Mary Charleson
Helen Naomi C. Wilders
May Jane Fearnley
John Evans Robert Gailford
William Marshall Brinsley Shaw
Old Lawyer George Stevens
Ransom, an artist Anders Handolf

No matter how impossible or how unreasonable the story of The Golden Pathway may appear, it has at least within it the pleasant accessory of competent interpretation, as a glance at the cast will indicate. That the situation which develops in the course of the two reels is abnormal cannot be denied; still, we accept it as an exception to the rule.

Mary Charleson is graceful and sweet as the artist's model, who secretly became the wife of Stephen, the nephew of a wealthy



BIOGRAPH FILMS



FOR THE WEEK COMMENCING DECEMBER 15th, 1913

MONDAY

THURSDAY

SATURDAY



RILEY'S DECOYS and OH, SAMMY!

Farce Comedies



BEYOND ALL LAW

Catastrophe Follows the Woman's Weakness

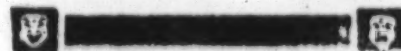


THE CONSCIENCE OF HASSAN BEY

With All His Power He Could Not Rule
Love's Destiny

BIOGRAPH COMPANY NEW YORK

FEATURE FILMS



The Quality of Mercy (Relig. Nov. 24).—No matter how inconsistent portions of this two-part drama may appear to the more critical spectators, the sentiment of the picture is good. The production, however, cannot be said to have driven its point home so strongly as to remain in the memory for more than the passing moment. The character of the doctor, who, in spite of the whispered disapproval of the populace answered the call of his manly heart, ministering to the needs of the young woman and her sick child, which, supposed to be of illegitimate birth, is afterward proven to have been conceived otherwise, is especially admirable, and has been played in a sympathetic manner. The subject, as it has been arranged, is scarcely strong enough for two reels. However, this is not the criticism of the casual observer, who would no doubt be well pleased with the general effect.

A Wolf of the Desert (Lubin, Nov. 27).—Considerable difficulty seems to attend the obtaining of suitable material for two-reel productions. A Wolf of the Desert is beautifully photographed, is fairly interesting, but does not possess the gripping quality that has attended other Lubin productions. The wolf, whose father and mother have died on the desert, has been consumed with rather too much care; the fringed shirt, the leather leggings, and the neat shoes to match, along with carefully turned curls and a felt hat conventionally caught back in two or three becoming scollions over the face are too significant of the theatrical wardrobe, and favor too thickly what would be expected of a child grown to young womanhood in the wilds of the Californian logging country. Nevertheless, the wide perspective of the desert, the deep shadows of the forest, and the ruggedness of rocky ascents brought clearly into view by a well-focused camera give pleasure in themselves, and, barring the one or two inconsistencies which the production contains, the general atmosphere surrounding the story is quite realistic enough. The wolf is a fragile little person, somewhat different to the usual robust type of the plains or mountains, but nevertheless wins the audience by her dainty individuality.

A Dutch Love Story (Pathé Freres, Exclusive, Nov. 20).—A two-reel story with the quaint Dutch costumes and picturesque setting of that country artistically followed. The offering is as pretty a love story as you will see in a long time, involved with some of the other human passions, just enough to lead the film the right amount of uncertainty until the end. The quaintness of the costumes, the deliberate and convincing acting, and the able direction all go to make this an offering worth while. Hans is in love with Minna, a divorced woman. His son, Jan, and his mother disapprove of the match, principally because the traditions are against divorced people. He marries her, and when the two still object he turns both out of the house. Jan enlists in the army and we see him six years later. The mother now begs to be taken back by her son, who is living happily with his wife and her daughter, Katrina. The wife wants to forgive the old lady, but Hans is still obstinate. The old lady secures a photograph of Katrina, with whom she has gotten to be good friends. She sends this to Jan, who immediately falls in love with the picture. Meanwhile Katrina has fallen in love with Jan's picture. Jan returns home and meets Katrina, but she will not tell him her name. He fol-

lows her from his grandmother's house, where she met him, and upon his insisting upon knowing where she lives she blindfolds him, and takes the bandage from his eyes when he is back under the parental roof. He now knows who she is and wants to go away. The mother of Katrina and his father and his grandmother all come in, and Hans, who is the only one who has not forgiven the events of years ago, is finally persuaded by all the rest of the family to do so. And according to the Dutch custom, he adds a plate to the dining table.

The Express Car Mystery (Kalem, Nov. 19).—Judging from the viewpoint of the audience, The Express Car Mystery is a film of considerable interest, and yet one could wish for more consistent development. The picture has been produced in two reels and is of the melodramatic type. The story of the film is a good one, with plenty of action allowed for, but the plot weakens somewhat when John Grant, an express agent, found in an express car just returning to consciousness after a blow dealt him by Dusan, a tough, who has plotted to steal a shipment of gold that has been entrusted to the care of Grant, is accused of the theft and sentenced to ten years in prison without a chance to defend himself. It is Pasquale, a wandering minstrel, whose violin Dusan has wantonly smashed some time previously, when he found him playing outside a saloon, who is the means of ferreting out the truth of the situation, and of capturing the vicious Dusan as he is about to make a getaway to the West. Pasquale, noticing the prosperity of Dusan, determines to gain reimbursement for the destruction of his violin. Coming to the house of the thief, he watches him through the window place the money in his grip, and when he leaves the room Pasquale enters and is about to take his share when he is foiled by a solar plexus blow from his adversary. Upon regaining consciousness he finds the place safe, it having been accidentally latched by Dusan in his flight. Cutting his way out, Pasquale resumes pursuit of the thief, jumping aboard an engine and forcing the engineer at the point of a pistol to follow the train on which Dusan has made his escape. And so the capture of Dusan is effected amid numerous thrills—jumping from a bridge to the top of a train, etc. The picture has been well photographed and the characters, which are well individualized, are satisfactorily cast, although in the role of Grant too much of the manner of the craven is exhibited rather than an attitude of injured manliness resisting a cruel injustice.

The Faithless Friend (Pathé, Nov. 27).—Similar stories to the one which has formed the basis for this two-part production have been filmed many times before. The theme is one which allows of varied treatment, and the garb in which it appears decides the question of its interest. The film under review proves to be good entertainment, it is not of startling significance, but it has enough of human interest to make the necessary appeal. Two young men strike a gold vein; soon afterward one is stricken with small-pox, and the sincerity of the one is proven by the fact that he isolates himself alone with his friend, in order to nurse him back to health. Later when complete recovery has attended the efforts of both doctor and friend, the faithful one while they are out in the desert alone is stricken with the dread disease, and he to whom so much kindness was shown deserts and afterward marries his friend's fiancée. An Indian girl with her tribe rescues the almost dying man, and two or three years later in his bitterness against the white man he leads the Indians in an attack on a wagon train which he sees crossing the desert, he shoots the faithless friend by accident, and later takes the wife and child of the latter and returns to his people.



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Kindly mention DRAMATIC MIRROR when you write advertisers.

"PAST PERFORMANCES"

Looking Backward at Some of the Surprising Appearances of Screen Favorites When in the "Legit" and Vaudeville

BY STEVE TALBOT.

"The Keith Stock Company
in
CAPTAIN SWIFT.

A Play in Four Acts by C. Haddon Chambers.

Half-way down the list of characters comes:

"Mr. Seabrooke, a country gentleman, Mr. H. D. Blakemore."

Can that be the funny old man in the Powers' picture plays, who makes us laugh one day and cry the next—Harry Blakemore? No doubt of it, because we—that is, the Y. A. E. P. F. saw that identical production and remember distinctly how he tried to wipe his tears away, and at the same time give the impression that he was scratching his nose, when Mr. Blakemore spoke the closing words of the play:

"Poor woman."

We have remembered his intonation ever since, vividly—ten years and some months—and to think that the man who brought tears to thousands by the utterance of two words, is now practically dumb and unable to make his voice heard by the public, although appearing before hundreds of thousands daily—is rather a curious thing!

Further down the cast of Captain Swift the name of Mr. Frank McGlynn appears as "Marshall, Mr. Seabrooke's butler." Mr. McGlynn has evidently retired from the butler business—or may be Blakemore is on the famous wagon, and has no further use for a butler—for we have seen McGlynn in Edison photoplays for some time.

We seem to remember a leading lady with the Western Lubin players, who left them last Spring on account of a broken arm—Irene Hunt—who is now playing leads in Reliance dramas. But, according to the programme of the Fourteenth Street Theater, New York, dated April, 1911, Irene Hunt is "The Aeroplane Girl," and furthermore, "She Positively Flies Over the Heads of the Audience at Every Performance"—besides entertaining them in "character songs." We can hardly say it is a "rise" for Miss Hunt—even to be leading lady in pictures—when she used to fly so high on Fourteenth Street. And, while we are on that famous thoroughfare, we may as well record that Mr. Thomas B. Millis, now playing "heaven" with the Reliance Company, is programmed under date of February, 1912, as a leading member of the Harlem Stock company—"Now Playing a Limited Engagement at the Union Square Theater in 'Pais,' a Drama of the Underworld."

A vaudeville programme of the week of Dec. 17, 1906, mentions Zena Keife, the popular Vitagraph star, as:

"BABY KEIFE AND HER PONY.

Vaudeville's Cleverest Child Singer, Dancer, and Whistler."

No one can accuse Miss Keife of not being versatile after that—and her youth is evident to any one who has seen her in pictures.

Admirers of Lottie Briscoe, Arthur Johnson's leading lady in Lubin films, may be surprised to read with us the cast of Tess of the D'Urbervilles, as produced by the Orpheum Players in Philadelphia, Sept. 21, 1908:

"Abraham, John Durbeyfield's son, Lottie Briscoe."

And, curious to discover who could have been the father of such a son, we find further along:

"John Durbeyfield, Peter Lang."

Mr. Lang is well known to fans familiar with the famous "Pete" series of comedies produced by the Lubin Company, and it may be news to many of his admirers that Miss Briscoe was once his son.

The defaulting T. P. seems to have favored the Orpheum Players, as we find another programme dated July 27, 1908, next, and on the first page is the announcement of "Sapho, Produced and Staged by Harry McEae Webster." Harry McEae delighted photoplay fans for some time with his Selig productions, and still delights—and sometimes amazes them with his spectacular Bison war pictures. And, speaking of directors, Mr. Edward Middleton has been a Lubin director long enough for us to be interested in this programme which casts him as "Silas Smart, a New Yorker" in The Belle of Richmond, by the Orpheum Players week of Aug. 8, 1908.

To go back a year further—the programme of The Hurdy-Gurdy Girl, at the Tremont Theater, Boston, for the week of July 29, 1907, gives the name of Tony O'Rullivan as playing two parts—"Mrs. McEane" and "Ethelbert, the Otis family's butler." Tony is well known to all picture lovers, either as the famous "Bella" of Reliance comedies, or the director of thrilling Biograph dramas.

The next discovery is more ancient yet—May 15, 1906—at Keith's Theater, Philadelphia—Middle Foy and company in The Man Behind the Gun.

"Mrs. Williams, Evelyn Seibie."

From what we have seen of Miss Seibie in Melies films, we thought she was a regular cowgirl, or whatever they call the female rough riders in the West; but she has proven herself a regular actress since joining "Broncho Billy" in his famous Essanay Company.

Another Keith programme a year older—

ACTIVITY IN SPOKANE

Strike of Operators Seems Imminent—Contract for Famous Players

SPOKANE (Special).—After a series of conferences the Spokane vaudeville and picture theater managers have declined to accede to the demands of the motion picture operators' union for \$30 a week for a six-day week of six hours a day, or \$35 a week for a seven-day week. The managers expressed their willingness to retain the union men at their present salary, but if the men walk out the managers will declare the "open house" policy and refuse to hold open the jobs for the strikers in the event a settlement is reached later. The vaudeville managers stated that rather than submit to the new scale, which they say virtually means \$30 a week for two hours work a day, they will close their picture booths and run their lights with the regular house employees.

The managers who signed the agreement were: R. B. Robbins, Majestic; R. D. Russell, American; H. S. Clemmer, Clem and Casino; B. W. Copeland, Rex, and James McConahy, the Best. The vaudeville managers represented were Joseph Muller, Orpheum; George C. Blakeney, Empress, and Sam B. Cobb, of the Spokane.

A contract for one year has been signed by Dr. H. S. Clemmer which will bring all the productions of the Famous Players' Film Company to the Clem Theater. The terms were made with Frank L. Hudson, of the Progressive Motion Picture Company, of Seattle, agent for the Famous Players' productions. W. S. McCann.

EDISON PLAYERS BACK

Marc McDermott, Miriam Nesbitt, Charles Brabin, and Camera Man Return from Abroad

After a seven months' trip through England, Ireland, Wales, Belgium, France, Switzerland, and Italy, the company of Edison players who have been producing films under the direction of Richard Brabin are back at the Bronx studio. In the party besides the director are Miriam Nesbitt, Marc McDermott, and Otto Brautigan, camera man.

The party returned on the *Carpathia*, and while abroad the liner a sea story was started, featuring Captain Rostrom, the hero of the *Titanic* disaster. The film was completed at the Bronx studio, the captain spending his shore leave as an actor.

MULTIPLE VITAGRAPH COMEDY

Beginning Tuesday, Jan. 27, the Vitagraph Company of America will release a special two-reel comedy feature. This release will replace the single reel subject formerly issued on that day of the week. The decision to release a multiple reel comedy was reached by the Vitagraph directors after many requests from exhibitors that they be given longer Vitagraph comedies.

OUT OF TOWN NEWS

ILLINOIS.
Dec. 1 saw the opening of the Palm Theater, Rockford, Ill. It is the newest and most modern, safest and most beautiful photoplay house in town. The seating capacity is eight hundred and the builders have given a great deal of attention to the ventilation and have installed a practically perfect system. The house, being located as it is, is open on three sides, and from a standpoint of safety there isn't a theater in the country better equipped than the Palm, while the construction is strictly fireproof; there are eleven exits, all leading to the open air, all of which are equipped with automatic safety doors that open at a touch. The entire house can be emptied in two minutes. The manager, Mr. Charles Lamb, formerly with the Grand Opera House, has contracted for the exclusive film rights of the General Film Company having twelve exclusive films from them per week. The opening picture was *Wild Animals at Large*, a Vitagraph feature. There is a \$40,000 Kimball nine organ installed to add to the attractiveness of this new house. An extensive advertising campaign has been started by Manager Lamb, including half-page spreads in the newspapers. All the exhibitors in this town are heavy advertisers.

TEXAS.
The Best is being erected at Palestine, Texas. Mr. F. Storck is the owner of the building. Mr. J. H. Hearn, Jr., is the architect. The building will be 60 feet in width and 150 feet in length. This theater will be the largest moving picture house in the South.

APEX FILM COMPANY SYNOPSIS OF HARI-KIRI

Andre & Ivan, Russian officers attached to the Embassy at Tokio, meet Mimosa, a young dancer, whom the former protects from an old Japanese, Cabul. Andre is ordered home, leaving Mimosa loving and yearning for him. He soon forms new ties, the Baroness Barowsow, wealthy and beautiful, wins his heart. Ivan, at an entertainment, becomes drunk, accuses the Baroness, and tries to discredit Andre by revealing his Japanese love affair. Andre and Ivan fight, and as a result Andre kills Ivan by a well-directed blow. Aided by the Baroness, he escapes across the border, and after many adventures, arrives in Japan, where Mimosa is waiting for him and receives him lovingly. Cabul overhears Andre's confession of his crime to Mimosa; he threatens Andre's arrest unless Mimosa looks with favor upon his suit. She accedes to his terms for her love for Andre, and unsuspecting that he has received aid from another quarter, the Baroness has Andre pardoned, and comes personally to Tokio to bring him the news. Cabul's intrigue is frustrated, too late to save Mimosa. Andre, coming to her home to tell the news of his pardon, finds her dying behind a screen. She had sacrificed herself for him by hari-kiri.

If you "follow the ponies," as the saying goes, probably you have often taken a decided fancy to some particular "nag" on seeing it perform brilliantly in a race—especially if you had a bet on the brilliant performer. And your first thought has been, "Whose horse is this? Where did she come from? What are her past performances?"

Likewise, if you are a photoplay fan, you have certainly, at some time, taken a violent liking to some photoplayer's performance. If you have never noticed him or her, particularly, on the screen before, you have asked your neighbor—or the ever informative usher—

"Who is it? Did you ever see him before?" And have thought to your yourself, "I wonder if he has been doing this sort of acting all his life, and I have missed it?" In other words, you have wondered what the player's "past performances" were. If he just started his career on earth in the picture you have just witnessed and admired him in so much—or, if he has been doing it every day, and you didn't just happen to be around before.

Now, having disgusted the readers who care nothing for their favorite player's "past performances," so that they have passed the paper over to their more retrospective neighbors—we will try to hold the interest of the latter. To do this, we must, of course, have a plot.

THE PLOT.

Once upon a time, a young and enthusiastic photoplay fan, who knew all the players' middle names, came into possession of the contents of a theatrical person's trunk. The latter (whom, for the sake of brevity, and with apologies to the late Eugene Wrayburn, we shall hereafter designate as "T. P.") had left said trunk as security for an unpaid board bill, and the cruel landlord—(hereafter, in this narrative, to be known as "C. L.")—having, as he thought, tested its value by unsuccessfully attempting to lift one end, accepted the security.

Later, curiosity and the failure of three members of the household to budge the trunk from its place in the deserted and unpaid-for apartment, prompted the C. L. to force the lock.

Alas, for the innocence of modern landlords as opposed to the wiles of much traveled theatrical persons! The bottom of the trunk was found to be securely screwed to the floor, and empty of negotiable securities, jewels, or wardrobe. But it contained a heap of relics in the shape of ancient theater programmes, upon which the young and enthusiastic photoplay fan—(herewith christened the "Y. A. E. P. F." for future convenience)—cast a covetous eye. He had been invited to assist at the trunk lifting contest, and was now invited by the C. L. to escort the T. P.'s relics to the ash can. Joyfully accepting the invitation, he carried them to his room instead, and spent the night in research.

That's all of the plot. But, if you want to, you can help the Y. A. E. P. F. study the "past performances" of well-known photoplayers as revealed to his astonished gaze among the ragged pages of the defaulting T. P.'s deserted assets.

Who is your favorite photoplayer, or players? Mary Pickford? Wilfred Lucas? Ethel Grandin? James Cruze, or John Bunny? And did you ever wonder what they did for a living before they became stars of filmdom? Or, perhaps, you have just seen a Majestic comedy with a pretty, dark-haired little lady in the leading part. She arouses your admiration, and you ask the talkative person in the next seat:

"Do you know her name? I mean the girl with the pretty eyes?"

With unaffected pity for your ignorance of important matters, she responds, promptly:

"Her name is Anna Lehr."

But this should all be written in the past tense. At present you are in the Y. A. E. P. F.'s hall room, fingering an aged theater programme. Let's see what it is: "Keith's New Theater, Philadelphia, Pa. 'Keith's' Week of July 9, 1906."

"First Appearance in This theater of GUS EDWARDS'S SCHOOL BOYS AND GIRLS."

Daisy Fair Anna Lehr."

Yes, it is the same Anna. She must have had a voice then, as Mr. Edwards is accustomed to having his "School Girls" sing—and now she is a star photoplayeress—and voiceless.

But we must on with the research, or some of our Licensed advertisers will be accusing us of giving undue publicity, or free advertising, or something like that, to the "Independent" companies. We'll put a stop to that right now, by quoting from a vaudeville programme of July 4, 1904, which features Miss Rose Stahl and company in a one-act sketch, entitled *The Chorus Lady*. Cast as "Mrs. Freddy Westerville" is Eleanor Blanchard, who has made us laugh in many Essanay comedies in the past. She will probably continue the good work in the future, but in the Lubin Company, where she is now.

And, just to protect ourselves, should Mr. Universal get peeved, we will quote from the programme of the Bijou Theater, Philadelphia, for the week of Jan. 12, 1908, which is very ragged and hardly legible:

IN PHOTOPLAY THEATERS

New "Lord Baltimore," Baltimore—Binghamton's "Symphony"—
Other New Photoplay Theaters

Baltimore is reveling in a new photoplay house which introduces many ideas new to the Maryland metropolis. It is the Lord Baltimore, in West Baltimore, near Carrollton Avenue, and seats 1,000. Messrs. Pearce and Scheck, the owners, were given a rousing send-off at the opening by the West Baltimore Business Men's Association, which practically bought out the house to show their appreciation of the owners' enterprise. There are no posts nor pillars in the theater, and every modern appliance for ventilation, heating, and other points of comfort have been used. Something new to Baltimore is a system of lighting the aisles from lights that are inserted in niches a few inches from the floor. Incidental vaudeville is also used.

Binghamton, N. Y., has just seen the opening of the Symphony, built at a cost of \$120,000. A monster pipe organ is a feature. The Old Star Theater, Binghamton, has also been recently entirely remodeled at

a cost of \$75,000 and opened as a photoplay house. In Collingswood, N. J., A. F. Bans has just opened the New Auditorium, erected at a cost of \$12,000 and seating 600. Two Powers GA machines are installed.

The New Empire, Ft. Dodge, Ia., is another addition to the ranks of the picture theaters. In Michigan City, Ind., the Starland has been opened under the management of Mrs. George Ohming. Henderson, Ky., has been given a new photoplay house in the Princess, owned by Henderson and Louisville capitalists. A. L. Ward is the local manager.

The Ridgewood Amusement Company has just let the contracts for a new theater at Myrtle Avenue and Grove Street, Ridgewood, Brooklyn, N. Y. An open air portion will accommodate 1,400 persons and the theater proper 600.

The Crystal Theater, Muncie, Ind., has been sold to J. Wallace, of Kokomo.

LETTERS AND QUESTIONS

ANSWERED BY THE FILM MAN

ALEX G. MILLICAN, of Wilmington, N. C., has favored us with an excellent plan for a programme to be published and distributed by motion picture exhibitors. It is a four-page pamphlet, 8 1/2 x 5 1/2 in size. One-third of the first cover is devoted to the name and a photograph of the theater, the remaining space being given to four advertisers. The back cover is taken entirely by advertisers. The programme of the week's films is given on the two inside pages, and the width of the page and an inch and a half in depth being at the top and bottom. The title, maker, and length of the feature to be shown each day is given, together with such details of the story as can be secured from the advance announcements of the manufacturers. Concerning the programme, Mr. Millican says: "The advertising space as I have arranged it in this programme will sell for at least \$15 per space for a period of six months, amounting to \$210. Distributing 5,000 a week they will cost, maximum rate, \$125 for six months, yielding a profit of \$85 and his programme free." In places where the exhibitor may secure the names of his film sufficiently far in advance and there is room for advertising development, the idea should prove entirely practical. The handicap facing many exhibitors is the inability to know until the exchange decides the question for them, often at the last moment, what films they will have. Otherwise there is no question but what a programme of future attractions is a great stimulant to business, and where the advertising support is strong, even a direct money-maker.

S. T. G. Brooklyn.—The All-Star Company has its offices in the Candler Building, 220 West Forty-second Street, New York city.

ROCHESTER "FANS" are interested in Beale Eyton and Thomas Santschi, of the Sells Company. Santschi's real name is Paul W. Santschi, Thomas having been bestowed upon him by the Sells Company when he made his first screen appearance, because the name of the character he portrayed was Tom. He was born in Lucerne, Switzerland, but early in life came to the United States, receiving his schooling in St. Louis. Santschi had a long experience on the stage before joining the picture ranks in 1907 with the Sells Company, where he still hangs his hat. He has considerable talent as a musician. The Film Man regrets that he does not know whether or not Beale Eyton is married.

CHARLES R. WILHELM, of Chicago, complains that many of the companies destroy

the illusion by penuriousness or lack of details in their films. He notes particularly the use of papier maché models which fail to make the proper effect.

Two ADDITIONS to the revival club have been recently received. C. W. Hullinger, of Iowa City, Iowa, writes as follows: "It would certainly be a privilege to again view the magnificent Biograph subjects of about five years ago, but as I understand it this would mean substituting revivals in part for regular releases. Wouldn't it be better to bill the revivals as such and release them in addition to the regular programme? First, because the Biograph Company releases three such splendid releases each week that one would dislike to have the output diminished. Second, because the fan who did not take the trade papers would become confused as to what company a player belonged to if he had changed companies."

E. DE LA HUNT, of Memphis, Tenn., also favors the reissuing of certain films that "made the motion picture field what it is to-day." He speaks in favor of the following Biographs: The Cloister's Touch, The Death Disk, Lines of White on a Sullen Sea, The Oath and the Man, The Sorrows of the Unfaithful, For the Honor of the Family, The Call of Arms, The House with the Closed Shutters, Romana, Wilful Peggy, The Mountaineer's Honor, Through Darkened Valies, The Barbarian, His Trust, His Trust Fulfilled, The Battle, The Way of the World, Two Little Baby Shoes, and Two Brothers. "The first named, The Cloister's Touch," continues our correspondent, "I class among the best ever made. In the cast were Arthur Johnston, Marion Leonard, Henry Walthall, and, I think, Dell Henderson." The following Vitaphones Mr. De La Hunt would like to see again: The Broken Symphony, The Three of Them, Through the Darkness, By the Faith of a Child, Over the Garden Wall, Nellie's Farm, Thomas a'Becket, A Republican's Marriage, Though Your Sins Be as Scarlet, A Tale of Two Cities, The Battle Hymn of the Republic, The Love of Crysanthemum, and The Seventh Son. Thomas a'Becket is underlined in the letter, and after the name he says, "By all means." "And as for the Vitaphone classics," continues the letter, "I think they should be reproduced in two or more reels; for instance, Francesca Da Rimini, and all Shakespearean pictures by them."

VALDOSTA, GA.—Elsie MacLeod may be addressed at Decatur Avenue and Oliver Place, Bronx, New York city.

IT is a well known fact that the use of Motion Pictures is becoming more prevalent every day and we desire to call your attention to the all important matter, the Proper Projection of the Pictures.

In purchasing a projection machine your aim should be to procure the best, and with this thought in mind, too much consideration cannot be given to the selection of a machine that throws a clear, flickerless picture on the screen.

Consider the Eye Strain

Faultless projection attained through
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Can't Our 'Big' Productions Break In On Your Theatre Under a

VARIETY

Contract that Protects?

T. 12. BREAKING IN ON G. F.

Springfield, Mass., Nov. 12. What has been considered a stronghold for the General Film Co. since its inception, the Bijou, has given the Mutual a foothold here by running several of its features in connection with the regular G. F. service.

With a big increase in business, several G. F. multiples were put on for the last part of the week, after which "Robin Hood" (Thanhouser) was shown, with an entire Mutual show to fill out, to big returns. This week a mixed bill is announced.

PICTURES AT WALDMAN'S

Newark, Nov. 12.

Nov. 12, formerly playing

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Do You Want THANHOUSER PROTECTION?
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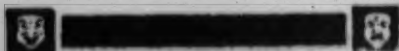
Current { The Taking of Battlesnake Hill—Two Parts
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SCENE FROM "THE WOMAN WHO WILLS," FORTHCOMING TWO-REEL GEORGE KLEINE FEATURE.

LICENSED FILMS



Fanny's Conspiracy (Vitaphone, Nov. 14).—A one-reel comedy that crackles with humor. The able cast is eclipsed in its commendable efforts by the character acting of Ethel Lloyd as the slavey. Our only comment is that the detective was too gentlemanly to be either true or plausible. Fanny loves her husband, but she does not love him fat. Simple diet and much exercise having failed to bring results, she consults her cousin, Jack, who advises a tonic for the removal of fat. She buys a tonic and puts it in his coffee. But the slavey has mistaken the consultation with Jack and the pouring of the evil smelling stuff into the coffee as an attempt on the wife's part to poison her husband. The slavey warns him, and when he goes to ask Jack what it means he finds the letter, torn in half, which his wife wrote to Jack about the cure, and reading just the half. It looks very incriminating. So he gets a detective, who starts to question the wife. On being shown the half telegram, she realizes the situation and telephones to Jack, who, by good luck, finds the other half of the letter in the waste paper basket. Everything is explained satisfactorily, only the poor slavey finds herself in a very foolish position.

The Slave Industry (Pathé, Nov. 14).—An educational feature, showing in a clear and comprehensive way (which some of our educational films do not) how the slave is drilled, blasted, dried, loosed, roughly blocked, split into plates, trimmed and piled up for shipment. On the same reel with *Butterfly Preservation*. F. **Butterfly Preservation** (Pathé, Nov. 14).—An educational showing how the butterflies are caught, treated and mounted ready for their preservation in the library of a collector. A collection consisting often of over one thousand species. The black and white views of some of the specimens were so pretty that it would have been interesting to see this subject on the same reel with *The Slave Industry*, in color.

When the Clock Stopped (Lubin, Nov. 14).—If you delight in the morbid, here it is. This one-reel drama hinges upon a contaminated suicide, which is thwarted because the clock stopped at the moment of the fatal mistake. Neither the acting nor the atmosphere is especially convincing, and with such a gruesome subject this is something for which to be thankful. George, in the real estate business, tries to interest Mann, manufacturer, in a factory site. On one of his trips he knocks down the private secretary of Mann, who is forcing his attentions upon the latter's stenographer. The manufacturer sends his private secretary to report on the site, and he, in revenge, reports unfavorably. George will be ruined for he has mortgaged his home to secure an option on the factory site. In order to leave his wife well provided for, he has an insurance policy for \$50,000 and he decides to cheat himself at 5 o'clock. Please don't forget the hour, as it is most important. In the meanwhile the stenographer, out of gratitude to George, persuades Mann to look at the site, and one look convinces the manufacturer that the house is a reasonable one. He hurries to George's office, but she is away, so he goes to look George up at his home. Mann and the stenographer reach George's wife at the same time as the message setting the time for his demise. It is after 5 o'clock already, but they rush to the office in the anxiety they receive no answer, as George is just about to do it. Why didn't he do it at 5 o'clock? Why, the clock stopped at a few minutes before the fatal hour. Mann buys the property on the spot—that is, at once—and everything ends happily.

The Pickle Freak (Kalem, Nov. 14).—A clever and laughable little comedy, the sole objection to which is that it lacks convincing setting. The Human Pin Cushion loves the Only Original Circassian Mountain of Flesh, and is loved by the Bearded Lady, but he doesn't care for her whiskers. So she shaves them off, but she not only fails to win his love but she loses her job immediately. As she is about to go a letter arrives telling of an inheritance, and to prove they are after all, all the male freaks at once want to marry her. She accepts the Pin Cushion, his only complaint being that her whiskers scratch. As the wedding is about to take place, another letter arrives saying that the first letter was a mistake. So the Pin Cushion deserts her and is married to the Circassian Mountain of Flesh, while the erstwhile Bearded Lady tries in vain to hurt him with a dagger. On the same reel with *Hyacinthina Mammae*.

Hyacinthina Mammae (Kalem, Nov. 14).—Lots of fun, good acting, plenty of pepper, and well staged and directed. Mammae is engaged to Dan, the leechman. Professor Swan, a hypnotist, loses his subject and hires Mammae. At the show she is obeying his every order, pretending to be under the influence of his will. Dan, who has come to the theater, sees her and goes for her mother. The mother and Dan rush onto the stage and break up the act amidst general hilarities. On the same reel with *The Pickle Freak*.

A Cure for Carelessness (Relia, Nov. 14).—A fair roll-reel comedy depicting the troubles of absent-minded people. This is neither better nor worse than a large variety of comedies of its kind. Mrs. Wise forgets where she puts her ring. Before she can find them, Mr. Wise comes along, and finding the ring, he hopes to teach her a lesson, and puts them in his pocket. Later he absent-mindedly puts them in his desk, so that when he tries to give them back that evening he does not know what he did with them. He remembers the desk, and rushing back arouses the janitor. The rings are not in the desk, so he accuses the janitor and is thrown into the street on his back. His next visit is to his stenographer, who likewise recounts his accusation, and has her bean throw him out. Arrived at home, he finds that the quick-witted stenographer had returned the rings to Mrs. Wise when she found them lying on Mr. Wise's desk. On the same reel with *The Matterhorn*.

The Matterhorn (Switzerland, Relia, Nov. 14).—A travel film showing pretty views of the Matterhorn and its cloud-covered peak, high up in the Swiss Alps. Sharp images. On the same reel with *A Cure for Carelessness*.

Getting a Patient (Edison, Nov. 15).—A one-reel comedy that starts out with an idea that possesses big possibilities, and then leaves that idea, after rather feeble attempts at fun, and switches over to an entirely new motive. That of the patient with the cure. The play draws throughout. The interpretation is of the average. A young doctor with a lovely office but not a patient, tries various ruses to get at least one. He happens to meet the daughter of a man with a cure in the leg and gets him as his first patient, because he has given the impression of being so awfully busy. He manages to cure the father through the power of suggestion, and wins the daughter for his wife.

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REVIEWS OF LICENSED FILMS



An Actor's Romance (Relig. Nov. 20).—A one-reel comedy that contains a delightfully humorous situation. The plot is excellent. The acting and photography are good. The only fault we can find with this play, a minor one, is that when the actor reads the newspaper, and sees the ad. for a butler, we cannot tell which one of three attracts him. An actor, after walking home from his last out-of-town engagement, is seen in his room, broke and hungry. He makes up as a butler, and answers an advertisement in the paper. He makes such a "hit" with the other servants, that the policeman and the chauffeur are entirely out of it with the cook and the maid. However, he falls in love with the young lady of the house, for on his evening "off" without his disguise, he visits the theater where he is introduced to the young lady. She invites him to call, and on his evening "on," we see him changing from the butler's disguise, creeping out of the window, and calling on the girl, but suspected by the other servants. The young couple does in love when a burglar happens to visit the house. The butler "strangles" the intruder, and in the struggle, his disguise is pulled off. However, his prospective mother-in-law says, "You are some actor, take my daughter and I will back you to the limit."

The Detective's Strangeness (Biograph. Nov. 20).—A one-reel detective drama that features a detective's work, but has a weak plot to work on. The motive for the bank robbery is still an urgent affair when the play ends. The entrance to the bank is gained too easily to be realistic. Moreover, the solution of the theft and the capture of the burglars does not exonerate the cashier, as a subtitle informs us, unless the robbers choose to confess. The connection of the girl with the story does not make it necessary that she be employed at the bank. The suspense is well sustained, although the plot is full of flaws. A cashier at a bank needs some money for his destitute old parents, and in a quandary goes to the bank at night, passes the sleeping watchman, and opens the safe. With the money in his hand, however, he reconsiders, and replaces it in the safe. The watchman rushes in and struggles with him. Three bank robbers enter, and tell the two struggling men, making off with the money in the safe. The cashier is arrested and lodged in jail. The detective now appears, and traces the automobile in which the bandits made their escape. The chauffeur who drove them is not through the third degree, and tells that one of the robbers had a wounded arm. The detective follows the man with a wounded arm to the lair of the thieving band, and by pretending to be a thief gets into their confidence. They plot to rob another bank, and, warned by the detective, that bank has the police ready, and the capture of the whole crowd is effected. We then see the cashier exonerated, and once more with the girl. But his parents are still in dire need.

The Sale of a Heart (Vitaphone. Nov. 20).—A one-reel drama staged with great care and convincing power by the director and an able cast, in which the work of Maurice Costello stands out. The picture is well photographed, but the story is old. Moreover, we are unable to feel as indignant as we should at the man who has a wife and is trying to "marry" our rich heiress, for he is a good-looking man and one whom we should not at all object to. This fails to arouse our strong partisanship in favor of the painter, and therefore sacrifices a good deal of the interest the story should have. A painter falls in love and is loved by a girl who has followed her father's injunction and engaged to a millionaire, even though she is not in love with him. The millionaire engages the painter to paint portraits of himself and the girl. The engaged couple leave and the painter hires a new model. The latter recognizes the painting of the millionaire as the likeness of his husband, who died several years ago. The painter and the model, after a hurried journey, arrive at the altar in time to stop the "marriage." The model claims her husband's father died of shock from heart failure, and the artist picks up the girl, who has fainted, and exults.

The New Schoolmarm of Green River (Essanay. Nov. 13).—Fred Church, a prairie mail carrier, wins the friendship of the new schoolmarm of Green River by saving her from the unwelcome attentions of Harry Keenan, a gambler. Having given the girl a revolver to protect herself against a future attack, she goes out into the woods to try the weapon. The carrier teaches her how to shoot, and during the frequent target practice they fall in love with each other and become engaged. The jealous gambler hires a road agent to hold up the carrier. The bandit shoots Church and he drops out of his saddle. The schoolmarm, reacting in the woods, hears the firing, rushes to the scene, holds up Keenan and the robber at the point of her Colt, makes them hand over the stolen contents of Church's saddle bags, and makes them take turns carrying the wounded carrier to the sheriff's office, where they are both made prisoners. A well-written and cleverly contrived story, containing just enough melodrama to grip an audience. The players in their delineation of the several characters vest them with sincerity and conviction, and give a well-rounded performance. The director's line hand is shown in the manner in which he puts over the alternate carrying scene. Faithfully treated by the man at the camera.

The Touch of a Child (Relig. Nov. 19).—A great deal of appreciation was accorded this picture by the audience, which was not undeserved. The picture is well photographed, well developed and is full of human interest, as the title would imply. The story is of a mother who, responding to the call of genius, leaves husband and child for the grand opera stage. An excellent example of the power of mother love is found in the fact that the illness and danger of death of her child reawakens the mother instinct within her and prompts the broken threads of marital love.

By Impulse (Pathecolor. Nov. 19).—This is a comedy-drama of rather an interesting type in which William Wolbert, Henry King, and Miss Fardee play the principal roles, and play them well. The story is aided largely by excellent photography. The plot may have a somewhat hurried development, which leaves a taint of inconsistency on the rushing of the lovers to each other's arms without some of the usual preliminaries. On the other hand, what seems a defect may be a point of favor, in that it is at least an original touch.

The Cowboy Gunsmen (Essanay. Nov. 20).—A one-reel drama of the West that moves quietly to an incomplete climax. The stranger, a man of mystery, remains that to the end. The focusing is not sharp. The setting of a well-known cast faithfully interprets a plot with-

put much of dramatic incident. John is a cowboy, who has not the money to buy medicine for his sick wife. A check for \$50 comes from her brother-in-law and he starts out for the medicine. At the saloon where he cashes the check, a drink or two leads to his gambling with the money. At first he wins, but a stranger comes in and wins every cent away from him, including all of the \$50. John starts to quarrel with the stranger, and in attempting to shoot him the bullet strikes his little daughter, who has come to see what is keeping her father away from the sick mother at home. The stranger follows John home and, seeing how matters are, leaves the winnings on the kitchen table, with a note telling the cowboy to stop gambling. Both wife and child recover.

The Usual Way (Essanay. Nov. 19).—Ruth Hennessy is particularly attractive in this comedy as the dentist's assistant. She is, as always, natural, graceful, with a good human idea of what is required of her, which acts over with the audience. Billy Mason plays the role of her sweetheart and does good work. The role of dentist with Wallace Heery wielding the instruments of torture is played with finish and Robert Holder, whose attack of toothache works the final salvation of the young people, with the exception of the scene in the reception room of the dentist's establishment where his tendency to be over-act, makes the part stand out well. The picture is well photographed, and the business and detail are good.

Why I Am Here (Vitaphone. Nov. 19).—The story of this film is by James Curwood and is developed around a single incident, a manner of procedure in which the Vitaphone directors are so adept. The picture is on the same reel with the foregoing, and is one continuous scene after we have gathered the significance of the face of agonized expression looking out from behind the prison bars. Three people are responsible for most of the plot. Sydney Drew, Charles Eldridge, and Anita Stewart, or it might be conceded only two, for Charles Eldridge, although he does what is required of him with an emphasis that successfully turns the key to the mystery of the prison door, appears as the victim, who was a clerk in a large business office, dared one day to kiss a neighboring stenographer with whom he had been flirting. For his pains he was treated to a slap in the face and a threat to tell her fiancé, Bill Murphy, whom she emphatically stated would "fix" him. If the name had been any other than Bill Murphy the matter would not have seemed as serious, nor would the victim have been obliged to steal out the back way or down perilous fire escapes to avoid the monster. However, the end of it all was that, waylaid on his way to take a vacation purposely to avoid the matter, Bill Murphy, who proves to be a perfectly harmless specimen of a fox, gets punched right royally, and a sentence of thirty days in prison is the penalty thereof. Anita Stewart has proved herself a skilled comedienne and as a comedy of the parts the picture classes as one of the best of the week.

The Night Man (Vitaphone. Nov. 19).—Ned Harmon, being in desperate financial straits, decides to take a "dye" on "Coast Limited," though armed not to play the stock but to play the racketeer. A sister, Rose, Ned is about to be wiped out, and on the verge of ruin, he proposes to his sister that she marry Strong, who is immensely wealthy, to save him from the impending crash. Rose, for her brother's sake, decides to accept Strong. The latter, the evening she stands against Harmon, backs it and causes it to rise. The elated Ned, now out of financial danger, tries to save Rose from the undesirable marriage by calling at Strong's office, and telling him that his sister wishes to break the engagement. Strong refuses to give the statement credence unless coming from Rose's own lips. Ned hurries home, tells his sister what he has done, only to learn from the evening papers that it was due to Strong's operations that he was saved. Rose, deeply touched by Strong's act, discovers that she loves him. When the latter calls that evening she confesses her first motive in having accepted him, is forgiven and embraced. A conventional piece made highly diverting through the histrionic efforts of such capable performers as Lillian Weller, George Cooper and Earl Williams. Situations and scenic effects thrown on the canvas speak a reel of mute praise for both director and photographer.

Tangled Threads (Vitaphone. Nov. 17).—A good deal of spontaneous comedy delights the spectator in Tangled Threads. A certain picturelessness which attaches to the figure of Karl Karmes, who impersonates the father of the young woman, and who gains considerable amusement from the vicissitudes of the young people occasioned by his own obstinate lineage perhaps lessens in the memory than anything else in the picture. Hazel Henderson as his daughter in love with Bob (impersonated by Robert Thoraby) portrays healthy loquacity as well as righteous distress with an ease of manner that is charming. George Cooper as her val, who in order to help remedy matters, and incidentally to bring dad to time, finds himself for his pains in a pretty tangle, with the threads of adverse fate twisted tighter about the central figures of the play, does good work. Aunt comes to his rescue, however, by causing the obstinate father to fall in love with her, and so through the wills of Cupid the whole affair is unraveled, and all are happy.

Whose Is It? (Lubin. Nov. 15).—A split-reel comedy showing how a fat, dirty man, played ably by Billy Betts, tries to admire all the girls in wages and in their bathing suits, until he comes home with a pair of shoes and stockings in his pocket, which are miles too large for his little daughter, whom he has had along with him on the strand. His attempts to restore them to the rightful owner furnish the rest of the fun in this film. On the same reel with Badly Wanted.

Badly Wanted (Lubin. Nov. 15).—A moving picture troupe starts out to "take" a Western scene, and the wind carries off a circular stating that there is \$50,000 reward for the villain Hawkins. The circular is blown into the window of the local constable, who is deservingly noose. The constable starts out with the poster, and goes Hawkins as he thinks, in the act of stabbing one of the actors. He arrests Hawkins, and refuses to release him until the director of the troupe pays him a substantial reward. On the same reel with Whose Is It?

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REVIEWS OF LICENSED FILMS FEATURE FILMS

LICENSED FILM RELEASES

Monday, Dec. 15.

(Bio.) Oh, Sanny! Com.
(Bio.) Biller's Decors. Com.
(Edison) A Pious Undertaking. Com.
(Kalem) The Hunchback. Two parts. Dr.
(Lubin) When the Well Went Dry. Com.
(Lubin) A Masked Mitz-Do. Com.
(Pathway) Father's Vestry. No. 78.
(Sells) The Wolf of the City. Two parts. Dr.
(Vita.) The Unlucky of Ann. Dr.

Tuesday, Dec. 16.

(Cines) The Sunken Treasure. Two parts. Dr.
(Edison) The Actress. Dr.
(Ed.) Life's Weaving. Dr.
(Lubin) When He Sees. Dr.
(Pathway) The Countess Next Door. Com.
(Sells) With Eyes So Blue and Tender. Dr.
(Vita.) Up in a Balloon. Com.
(Vita.) Elephants at Work. Edu.

Wednesday, Dec. 17.

(Edison) Falling in Love with Inez. Com.
(Ed.) Hello Trouble. Com.
(Kalem) Uncle Tom's Cabin. Two parts. Dr.
(Pathway) Insects That Sing.
(Pathway) Nice and Its Environs. France. Sc.
(Sells) Buster's Little Game. Com.
(Vita.) Any Port in a Storm. Com.

Thursday, Dec. 18.

(Bio.) Beyond All Law. Dr.
(Ed.) The Trail of the Snake Band. Dr.
(Lubin) A Son of His Father. Two parts. Dr.
(Sells) Otis of Japan. Sc.
(Pathway) The Finger of Fate. Two parts. Dr.
(Pathway) Path's Weekly. No. 77.
(Sells) Until the Sea—Dr.
(Vita.) The Face of Fear. Dr.

Friday, Dec. 19.

(Edison) Within the Enemy's Lines. Two parts. Dr.
(Ed.) The Stigma. Two parts. Dr.
(Kalem) Frayed Fanny's Adventures. Com.
(Kalem) Uster Day in Belfast. Top.
(Lubin) Growlax and Gathering Cocoa Beans. Ind.

Saturday, Dec. 20.

(Lubin) Banty Tim. Dr.
(Pathway) A Scandinavian Scandal. Com.
(Sells) The Lure of the Road. Dr.
(Vita.) The Girl at the Lunch Counter. Com.
(Bio.) The Conscience of Hassan Rev. Dr.
(Edison) The Haunted Bedroom. Dr.
(Ed.) Broncho Billy's Christmas Deed. Dr.
(Kalem) The Electrician's Hazard. Dr.
(Lubin) A Love of '64. Dr.
(Pathway) The Fire Bride. Dr.
(Vita.) The Ancient Order of Good Fellows. Two parts. Dr.

UNIVERSAL FILM RELEASES

Monday, Dec. 15.

(Victor) Incognito. Dr.
(Imp) The Story of David Greig. Two parts. Dr.
(Powers) Freckles' Fight for His Bride. Com.

Tuesday, Dec. 16.

(Gold Seal) Bloodhounds of the North. Two parts. Dr.
(Crystal) The Roubrette. Com.
(Crystal) The Trained Nurse. Com.

Wednesday, Dec. 17.

(Nester) A Woman's Way. Dr.
(Joker) Mike and Jake as Heroes. Com.
(Eclair) The Serpent in Eden. Two parts. Dr.
(Univ.) Animated Weekly. No. 93.

Thursday, Dec. 18.

(Imp) Mr. and Mrs. Innocence Abroad. Com.
(Rex) The Jew's Christmas. Three parts. Dr.
(Frontier) Slim and the Petticoats. Com.

Friday, Dec. 19.

(Nester) Teaching Dad a Lesson. Com.
(Powers) A Crackman Santa Claus. Dr.
(Victor) A Girl and Her Money. Two parts. Dr.

Saturday, Dec. 20.

(Joker) For Art and Love. Com.
(Joker) Impressions of Corsica. Sc.
(Frontier) His Better Self. Dr.
(101 Bison) The God of Gilrah. Two parts. Dr.

MUTUAL FILM RELEASES

Monday, Dec. 15.

(Amer.) Where the Road Forks. Two parts. Dr.
(Keystone) The Gusher. Com.
(Bell.) (Title not reported.)

Tuesday, Dec. 16.

(Maj.) (Title not reported.)
(Than.) (Title not reported.)
(Kay-Bee) (Title not reported.)

Wednesday, Dec. 17.

(Broncho) The Open Door. Two parts. Dr.
(Mutual) Mutual Weekly. No. 51.
(Bell.) (Title not reported.)

Thursday, Dec. 18.

(Amer.) Personal Magnetism. Com.
(Domino) The Curse. Two parts. Dr.
(Keystone) Fanny's Flirtation. Com.
(Keystone) Protecting San Francisco from Fire. Top.
(Komic) (Title not reported.)

Friday, Dec. 19.

(Kay-Bee) The Pitfall. Dr.
(Princess) (Title not reported.)
(Than.) (Title not reported.)

Saturday, Dec. 20.

(Amer.) Fate's Round-Up. Dr.
(Maj.) (Title not reported.)
(Than.) (Title not reported.)

EXCLUSIVE SUPPLY RELEASES

Monday, Dec. 15.

(Blache-Amer.) The Fortune Hunters. Four parts. Dr.
(Ammer) The Lucky Nugget. Three parts. Dr.

Tuesday, Dec. 16.

(Gaumont) A Terrible Dream. Com.

Wednesday, Dec. 17.

(Italia) Victory of Death. Three parts. Dr.
(Gaumont) Oscar in Search of a Wife. Com.

Thursday, Dec. 18.

(F. R. A.) Vengeance Requested. Three parts. Dr.

Friday, Dec. 19.

(Lewis Pennant) Taxicab 1098. Three parts. Dr.
(Gaumont) The Broken Heart. Two parts. Dr.

The Naming of the Rawhide Queen (Kassam, Nov. 27).—One of the noteworthy points of this production is a pretty display of respect for women among mining men. The point is brought out very nicely. The story of the picture is very simple and is merely a play around an incident dealing with the desire of the men of the vicinity to rid themselves of all strangers. Their resentment against the new comer, who, leaving his family of a wife and one child in his cabin, goes off to investigate the new strike at Rawhide. He is given three days to get out, but in the meantime his cabin has accidentally taken fire, and his wife and child, cared for by some of the miners, have been taken to their hearts. Their appearance at the tent of the prospector when the final order to vacate is given changes the complexion of things to such an extent that the men, baring their heads, name the Rawhide Queen for the child and one of the men in the kindness of his heart, offers his cabin to the wife with her child, declaring that a tent is no place for them.

The Cure (Vita-graph, Nov. 27).—In this production Edith Storey and Ned Pliny have done their best with a subject that has given excellent treatment in the scenario. The story is of a doctor who, after years of experimenting, has discovered what he believes to be a cure for the morphine habit. He inoculates a ruined man and is disappointed to find it does not cure the effects of the drug. Later his wife comes to stand several weeks with her mother, but is called home, before her visit is half over, to find that her husband, in little over a week's time, has become a hopeless case. In his overall in pursuit of a subject upon which he has experimented with the newly discovered cure. All this seems too improbable. And the end of the story when at sight of his wife, who has dressed herself in her bridal attire in hopes of influencing him, he is pictured as conquering his desire for the drug through will power alone, does not ring true, as we understand the effects of the morphine habit, its slow consuming method of attack on the system and on the moral nature, and the difficulty of emerging from its clutches.

The Scoundrel (Lubin, Nov. 28).—A one-reel drama that should have filled two reels. The story as told here is unusually involved, because there is not space to bring out the finer meaning of the story. The plot is fairly strong, but the climax is weak. The photography throughout is excellent. The acting of Harry D. Mayers, Earl Clayton, Ethel Clayton, and Mildred Greyer is evenly good, and all of about the same strength. A younger brother, Phil, is in trouble with a girl, Amy. He goes to his elder brother, John, who gives him money to marry the girl, but instead he gives her half the money and marries her. John becomes engaged to a society belle named Agnes, and on the day of his reception Amy goes to him with her baby in her arms. To shield the family name, John takes care of her. The subplot seems full to explain that Agnes suspects a girl of being in love with Amy and leaves him, becoming a trained nurse to ease her heartache. An epidemic of typhoid fever catches Phil and Agnes is sent to nurse him. Phil has meanwhile sent for Amy and a minister. At the sick bed the couple are married. While Agnes repents over her unjust suspicion of John.

The Good Old Summer Time (Kalem, Nov. 28).—A split-reel farce with an elementary plot that reminds us of the good old summer days when the moving picture art was in its infancy. The whole story of this play would be but an incident in a modern, up-to-date production. An actress is called away suddenly by her sick mother at home, and leaves in such a hurry that she only packs her valise. Hubby, whose mother-in-law is taken suddenly ill, comes ahead to the summer resort and gets the same room that the actress has just deserted. When his wife and her mother reach the resort they find the forgotten clothes of the woman in his closet, and on this situation is based the humor of the offering until a telegram from the actress, asking that her wardrobe be forwarded, relieves the situation. On the same reel with Burdette's King at Liverpool.

The Invisible Foe (Kalem, Dec. 13).—A one-reel drama with a touch of the morbid, directed and finely acted in the leading part by Charlie Blackwell. The subject of the play is the sympathetic cure of a cocaine user principally, of course, through the exercise of his own will. The delightful suggestion contained in the scene where the girl goes to bed is the best thing in the play. The mood has not been made of the dramatic scenes. There is too much running in and out of Billy's room that soon grows tiresome. The acting of the principals was true to the parts. Billy is used to taking cocaine, and when he is accepted by the only girl her father discovers his secret, and later the girl herself. His debt is with himself, aided by messages from the girl. After a year he is cured and marries her.

From Durban to Zululand (Edison, Nov. 24).—An interesting travel subject, opening with the Castle Line mail steamer Breton arriving at Durban from England. Durban, the capital of Natal, is one of the most progressive cities in the world, and the scenes in and about the city are exceedingly attractive. There is also the dance of the "Riksha" by Zululand natives; bathing in midwinter within the shark barrier; porpoises swimming near the beach; a Zululand village; Zululand children at the Norwegian mission being reviewed by Lord and Lady Gladstone; and most beautiful of all, exceptional star scenes on wild and rocky portions of the sea coast.

Autumn Love (Kassam, Dec. 2).—A one-reel offering that is a clever and artistic bit of symbolism. The idea of the play is simple and takes but little time to recount, but so artistic is the way in which it is staged, and so many and novel are the objects upon the screen that it is hard to do justice to this play with the cold medium of print. The sets are pretty throughout and the acting of the cast, composed of Irene Wardell, Richard O. Travers, Bryant Washburn, and last and best, Ruth Stonehouse, deals for nothing but sincere praise. Both of the authors are of about the same age, and for this reason it is rather difficult to know which represents Spring and which Fall until the very end. In the dream the man who wins out does not play a very strong part. A girl is proposed to by two suitors. Both have about the same qualities, their only difference being in age. The girl goes home and drops off to sleep on the lounge. First comes the quotation, "The wild leaves dance in rise, the wind an anthem sings; for Autumn with Autumn has wed." She dreams about the two men and sees herself married to the older. Then she sees the

infidelity of her husband. The dream is excellently interpreted, being in hurried snatches, as dreams are. She wakes up, and decides to follow the above quotation and marry the man more nearly her own age.

The Minstrel Turkey (Pathe, Nov. 26).—A one-reel comedy that adds most to itself because of its timely release. The situations are impossible, of course, but so well directed that we are quite carried away with its humor. The acting of Charles Arling and Lillian Herbert is worthy of special mention. Phillips is engaged to a young girl whom he invites with her parents to celebrate at the Thanksgiving supper the next day. The turkey in the yard escapes and Phillips goes in pursuit of the elusive bird. How the turkey passes from one person to another, with Phillips always a little distance in the rear, forms a regular "the adventures of a penny" story. The scene in which the automobile runs into a stone wall, and we see the three actors come hurtling over the wall, is laughable and altogether novel. Phillips finally manages to retain the prize bird, which he has been anxious about because it swallowed the engagement ring he meant for his girl. Everything ends well after a lot of healthy laughter.

A Message from Home (Sells, Nov. 27).—This release from the Sells studio is in some respects somewhat abnormal in the development of its characterization and the outcome of its situations. As the story runs, a laborer selected to drink on mistreats his family that life for them is not only unbearable, but the son of the house, poorly clad and invited to a lawn party by pretty Miss Hoffman, suffers ridicule through the capriciousness of the minds of the guests who cannot see further into a man's character than his coat. The humiliation which he feels at

the occurrence causes him to lose his temper, and to such an extent that he strikes one of the young hopefuls of the party, and is the pursuer of a tramp, with whom he wanders away, or, rather, is whisked away on a freight car. The picture proceeds to show how he is buffeted about by the tramps, portraying in him something of the craving, for although he refuses to steal, at the same time he suffers the insults of his companions with an attitude of timidity and apparent lack of self-esteem or manliness that does not appeal. The weeping of the man like an intimidated child is not what one would expect from a grown man, who afterwards, returning home in response to a message written by Miss Hoffman on the side of a freight car from home, is pictured in many ways. During his attempt to reach home he is arrested and brought to the police court before a judge whose family Miss Hoffman is visiting. The young woman, who has been allowed to look on at the trial, recognizes her lover and pleads for his release, which plea is granted, and a happy reconciliation and reunion of all concerned takes place.

All for Science (Biograph, Nov. 24).—The subject chosen for this release is one which calls for somewhat heavier treatment than has been given it here. No amount of talent can efface the fact that the problem has not been sounded to its depths. In the production a chord has been struck without being resolved. In plain English, a situation has been created which has baffled proper and satisfactory solution on the part of both author and producer, and a great problem of justice and manipulation has resolved itself on one and symmetry, rather than on logic and nobility of purpose. The story tells us that an old butler calling on a young chemist friend finds him on the verge of suicide, the reason being that he has discovered a cure for cancer which he has not sufficient money to develop into usefulness. The old butler, touched by the incident, proceeds to steal his mistress's jewels to aid in the development of the scientific discovery. At this point the story falls down, and the expected justification of an apparently perverted deed resolves itself into unexpected and pretty avenues without a normal development of the main theme. The work of Claire McDowell is particularly praiseworthy in this production. Her efforts win for the picture its only claim to real merit.

Old Ravensberg (Pathe, Nov. 27).—An especially interesting scenic showing, quaint scenes and architecture dating back to the fourteenth century—on the banks of the Pennine; Rotterdam on the Vehr, which is especially picturesque; the old castle of Schloss Berg, and the gate to the city, which was built in the fourteenth century. A view of the old ramparts and a view of the city from the gates close the picture.

The Brand of Evil (Kassam, Nov. 28).—A two-reel production that starts with the theft of a jewel from a temple in India, and you have the clue to what follows, because this has been done so often before. That is why no sub-titles are thought necessary. But we should have preferred to see a few anyhow. Also, the lighting is poor. But the combination of these two points, together with the story, give the film a thoroughly mysterious atmosphere, a tremendous sense of weirdness, that is the best thing about this offering. For the story is very old, except that the use of hypnotism, while not original, lends a comparatively novel effect. The costumes are not as elaborate as we should like to see it, and the acting of Ruth Stonehouse, Thomas Commerford, Richard Travers, and E. H. Calvert is only as good as the plot will allow. The construction of the play itself is poor. Commerford is an adventurer who steals the sacred jewel from the Hindu idol. He gets away in safety, but after twenty years the Hindus trace him to his home, and he, fearful all that length of time, knows that his Nemesis has come. The Hindus dodge out of sight. Annally hypnotizing Commerford's daughter and taking her to their den. He now restores the jewel to appease their wrath, and two of the Hindus leave to restore the sacred jewel, while the other Hindu remains to furnish the anti-climax. He tries to kill all that were concerned in the theft of the jewel and those related to the theft, but is killed himself by a well-directed pistol bullet. Whereupon the audience applauded.

The Octoroon (Kalem, Dec. 1).—The famous story of The Octoroon, by Dion Boucicault, has been well adapted to the screen. Impersonating the octoroon is a fair and winsome young woman, who wins the audience from the word "go." The characterization is well marked and interesting throughout, even to the villain, McCloskey, for whom the worst possible fate would seem too good, so well has he succeeded in portraying the character allotted him. The production has been filmed in three reels. At no point of its development does it seem

to drag, and the only place where padding might suggest itself is where Wabonette purloins McCloskey to avenge the death of his little friend, Paul; and even here what padding there is is welcome from the wealth of atmosphere which is afforded by the sluggish river, with its overhanging boughs, its reeds and its water grasses. Nor can we pass over this portion of the picture without a word of the beauty of the photography. The general effect, the impression left with one, is that there is not a scene too many. One of the strongest individual scenes of the production is the auction, where Joe, the octoroon, with whom George Fenton, the son of the family, is in love, and whose papers of freedom have been stolen by McCloskey, is forced to be sold, and George, bidding against McCloskey with what money he has and money loaned by one after another of his friends, loses to McCloskey at a top bid of \$25,000. The production is exceedingly impressive and has every chance for success.

The Black Countess (Pathe, Exclusive Programme, Dec. 2).—A three-reel drama of European social intrigues based upon the schemes of that most dangerous character, a pretty widow. A play of great deliberation, long drawn out scenes—not the flash-on, flash-off kind—consummate acting that thrills all the more for the number of dramatic scenes in the play, elaborate and gorgeous interior settings, and an intense atmosphere that is not heightened until the final scene. This is a clever, carefully conceived play, starred with the greatest forethought for realism, containing numbers of beautiful scenes. And yet, with all the heights to which the offering reaches, we wish that the Europeans could conceive of some happier sentiment for their dramas than the continual subject of infidelity, intermixed with the usual amount of foreign suggestiveness. It seems to indicate the European trend of mind, for we are hardly ever furnished with any other subject. One thing must be said in its favor: They thoroughly understand all the ramifications of this subject, and, as in the present instance, have out that knowledge into the film with a consummate artistry that it would be hard to surpass. The scene of the Persian ball is magnificent on a lavish scale. In the bedroom scene, where the operation takes place, skillful maneuvering with the camera saves us from the gruesomeness of the doctor's operation. The story concerns a widow who has a small daughter. The widow falls in love with the assistant of a celebrated medical investigator. This man is engaged to the daughter of the man under whom he is working. The widow contrives to have this engagement broken, but the doctor will not make love to her severities. The widow's child is taken ill and the doctor saves its life. Out of gratitude she confesses her part in the intrigue, and everything ends well.

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REVIEWS OF FEATURE FILMS



From Out the Flood (Lubin, Exclusive Programme, Nov. 17).—In viewing this three-reel Lubin, which evidently has its true origin back in the disastrous days of the Dayton flood, one stops to wonder just what lengths the camera and its associates will yet travel in order to appease the public appetite for things sensational, things of apparent stupendous effort. Portions of the picture have been posed by members of the Lubin stock company, while other portions have been taken from actual photographs of the heartrending happenings of those moments of terrible suffering, as well as the aftermath, of the well-remembered flood of only a few months ago. The production has made no special bid for merits of composition, its photography is remarkably clear, and the action of the story, of which the plot is somewhat trivial, is consistent and good. Some effective studio work has been done in the opening scenes, especially where Andrew Tyler, a son of the little rich, is dared to marry one of his gay companions of a lower walk of life, and in the midst of their revelry the dam above the town bursts, and before they realize what is happening they are wading waist deep in water that rushes angrily down the stairs and through the windows. Alternating with the opening scenes of the picture, the central telephone office with its terrified girl operators receiving the dread news over the wires is shown, all of which has been effectively worked out. Following this, actual scenes of the flood add tremendous realism to the opening chapter of the story. A school attempting to strangle a young woman, known in the picture as Nan (played by Ormi Hawley), when, after her parents have perished, she clings to a floating roof, and her rescue by Tyler, makes a good scene. Later we see Nan being cared for at the hospital by Floretta, the wife of Tyler, who has begged permission to assist the nurses in their work of mercy. Floretta, however, succumbs, partially to the effects of exposure and partially due to the fact that she suddenly becomes coisant of her husband's supposed death through the medium of a newspaper notice which Nan unwittingly thrusts before her without intending to attract her notice to any portion of the paper in particular. Before she dies she begs Nan to impersonate her and go to Tyler's father, who has advertised for information concerning the whereabouts of his son's wife. Ormi Hawley has made the role of Nan stand out with remarkable sympathy, which has been responded to in a delightful manner by those impersonating father and son. The effort to make the role of the father stand out as an individual character has accomplished excellent results, barring tendency to overact on his first appearance. The individuality of the role has been maintained from first to last. The film is one that is bound to meet with success.

Trouble on the Stage (Mclair, Dec. 10).—A burlesque reel showing, in a roaring manner, the troubles of a moving picture director. The part of the director was faithfully depicted. This director, besides having a stupid lot of actors to deal with, has a camera man, apparently interested in nothing besides the columns of a Wild West novel. Driven to desperation, he decides to substitute the stage hands for his regular actors. The resulting scenes are extremely funny. This film is sure to appeal especially to all who have seen anything of the moving picture director's trials.

Jack (World Special Feature).—A clever and well-selected series of scenes showing the life story of Jack, from the story by the French writer, Alphonse Daudet. It is rather hard in a life story to produce anything but a disconnected story, but here we have a remarkably interesting and cumulative drama ending in a climax that brings all the characters together, as was the case in several other instances. The setting is fine. The effects in several of the scenes are highly artistic. The action of the play portraying Jack from boyhood up, was convincing. The subtitles are a little too long. Some of the dramatic incidents are introduced too suddenly, but taking the offering on the whole it is good. Jack, a boy without a last name, loved by his mother, but the poet with whom she lives, hates him. Jack, who is of a loving nature, goes off to serve an apprenticeship, and returns to his home after a series of interesting, and at times startling, adventures. The poet will not allow him in the house, and, as he falls sick he is nursed by the doctor next door, with whose grand-daughter, Cecile, Jack falls in love. The doctor advises him to study medicine so as to be able to support the girl, and Jack goes to Paris to study. He comes back to visit the girl, but the poet, actuated by his hatred of Jack, writes a note to Cecile, telling her of her own nameless

birth, and appealing to her honor not to marry Jack, whom, of course, the girl does not know is nameless also. She sends Jack away, and then reverts to her grandfather with the facts in the letter. He acknowledges the truth of them, but tells her of Jack's similar secret, which Jack had told the grandfather before he tried to win the girl. Jack, meanwhile, has wandered to the house of a friend, where he is dying with tuberculosis. The girl, now that she is free to marry him, follows to his bedside, and kneels by the deathbed, while he visions the most striking scenes in his career. His mother arrives too late to see him alive. The film ends with the quotation from the last line of the story: "Dead? No, delivered."

My Man's Law (Biograph, Nov. 23).—A two-reel drama that gives us a pretty bitter view of how the capitalist class in the nick of the poor with his strong right hand and goes out the pennies with his weaker left hand. The play is one to arouse our serious indignation at a condition of things which is not in the least overdrawn in this film. The film starts with a swing and ends after innumerable scenes of dramatic episodes. So strong is the story that one is liable to overlook the clear photography and clever acting by a capable cast. One scene that deserves criticism is where the Society for the Suppression of Vice happens on the girl "en masse." It is our idea that this work was done by agents of the society and not by the officers and directors in a group. Strong, the oil magnate, closes out an independent rival owned by two brothers, in spite of his having made an agreement with them. One of the brothers kills himself, and the other tries to support himself and his sister by working for the plant he used to own. As the trust now controls the market, this plant is shut down. Beale, the sister, tries to help out by setting work, and chances to fall in with an evil woman and her male friend. Being seen in this company, Beale is taken by the society for the prevention of vice and sent to a reformatory, although innocent of any wrong. In order to give himself a good name in society, Strong has joined the anti-vice society and strives to keep women on how to keep their daughters out of harm. Beale has escaped from the reformatory, but in going home fell down and was hurt, so that she manages to crawl home. Here her brother and her—dead. He happens upon the daughter of Strong, whom he forces to witness the result of her father's business policy, and he is about to stab the girl of the rich man, for the death has weakened his mind. When the father and others rush in, the young man is sent to the penitentiary, while the Strong, later on, addressing a meeting of poor people, acclaimed by all for his good deeds.

The Buccaneers (Bison, Dec. 30).—Lattie, a daring pirate, engages Blackbeard, also a star of the black flag, in battle and captures him and his crew. The two buccaners join forces, attack and capture the ship of Sir Archer, kill him in combat, force his crew to walk the gang plank, and adopt the commander's young son. Years later, when the buccaners' pirate operations have become a menace to commerce, King James II. offers a reward of \$5,000 for the capture, dead or alive, of Lattie, Blackbeard, and John Archer. Highly amused the two pirates, taking Archer with them, disguise themselves, make land, and seek adventures in the monarch's domain. They kill and rob an old soldier and his party, confiscate their papers, disguise themselves in their clothes, and introduce the unwilling Archer as the Earl of Darrincoourt to Governor Winslow. Young Archer falls in love with the governor's daughter, Edith. Blackbeard, growing jealous, attempts to kiss the girl, and Archer knocks the bold pirate down and breaks his sword. Discouraged by his success, Archer, soon after, masters the courageous Lattie. The treacherous Blackbeard, finding under his coat, leaves behind a note, when the buccaners take their departure, disclosing their identity and destination. The governor's troops attack the pirate crew on the beach, and capture Blackbeard and Archer as they are making for their ship. Blackbeard turns king's evidence against Archer, and as the latter is being sentenced to death, Lattie enters the court room, and swears that the defendant is innocent. After informing Governor Winslow how he and Blackbeard met the revolt and unwilling prisoner on board their ship, the old buccaner expires. A brilliant melodrama, teeming with combat and fraught with stirring situations. The fine hand of the director is always in evidence. The three-reel play has been well mounted. Action and photographs cover themselves with dramatic scene and film story.

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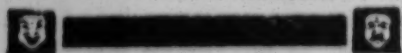
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MUTUAL FILMS



A Warm Welcome (Majestic, Nov. 25).—This is a little comedy which has been developed on rather an eccentric pattern. One characterization is noted and the aim is one that will please most audiences. The story is of a multi-millionaire who is making a much-hailed visit to the town of Greengrove, for some peculiar reason or other, decided to make his entry there in disguise. The comedy of the picture is extracted from the fact that "Rubber Shoe Mike," arriving on the train that the multi-millionaire is expected to arrive on, is seized by the overzealous citizens and given no choice as to the matter of his identity. The mistake is not discovered until a reporter who has recently interviewed the millionaire accidentally happens on the scene when the money king is being arrested as "Rubber Shoe Mike" and establishes his identity.

Curfew Shall Not Ring To-night (Thanhouser, Nov. 25).—A very pleasing production has been founded on the well-known poem of the same name. Flo La Badie and William Russell have the leads. The picture has been given smooth development and a fairly satisfactory presentation of the scenes suggested in the poem will be found in the production. The story of the poem, which took place in the time of Oliver Cromwell, has afforded opportunity of picturesque costuming. The scene where the young woman hangs from the clapper of the bell while the deaf old sexton down below performs his duty, at the curfew hour, is very well done.

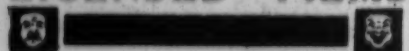
The House in the Tree (Majestic, Nov. 25).—William Garwood and Mariel play the leads in this picture, which has been given a pretty development. The story is rather insignificant, it must be admitted. It takes us through the childhood of two children, a little girl and a little boy, whose fondness for one another ripens, at the dawn of manhood and womanhood, into love. The house in the tree, which was their playhouse in childhood, reposes among the giant branches of an old tree in the garden, and is the scene of the proposal and also of the reconciliation, when after a quarrel and a separation of months during which time each has had another love affair, which ends sadly, they meet and agree to stick to one another to the end.

Mike's Madcap Scheme (Majestic, Dec. 7).—The story of this film has been as well presented as would be possible for one so unlikely. Mariel Outridge and William Garwood play the leads, and with them no fault is to be found; but the idea of a young man of good family wastefully throwing the crutches of a crippled young woman in the sea and leaving her on the rocks at the mercy of an incoming tide just because she refused to kiss him, a stranger, is too absurd. Later, having fallen from a cliff, endowed a large hospital, and eventually brought his face to face with the girl whose death he believed he caused, after having given himself up to the police by letter, the girl forgives him, and all is well.

Uncle's Namesakes (Thanhouser, Dec. 12).—This is an excellent little comedy subject well put on. The comedy of the picture is spontaneous and refined, and the players natural and individualized in type. As the story runs, the rich uncle, with ungrounded anticipations, sets aside \$1,000 for the expected son and heir of his brother, who is to be named for him. The son and heir turns out to be twin girls who, on the event of their uncle's visit, are dressed as boys to deceive him. The shrewd old man has his own fun out of the incident, and, in spite of the discomfiture of the father and mother, all turns out well.

The Beauty Parlor Graduate (Thanhouser, Dec. 9).—A lawyer's wife who is so dowdy that her husband is ashamed of her is presented as rather an exaggerated type in this film. The situation is good, but several points of vanity have been lost sight of at the producing end. To the average audience the picture would prove intensely amusing.

LICENSED FILMS



Knock and Barn's First Smoke (Edison, Nov. 24).—This comedy, on the same reel with From Durban to Zululand, is blessed with a good cast, but with a very slim story to work on. What there is of it is good enough to please the average audience, but even with Dan Morgan, Jessie Stevens, Yale Ross, and Andrew Clark putting forth commendable efforts, it calls for only a fair amount of enthusiasm.

An Indian Maid's Strategy (Kalem, Nov. 24).—The majesty, and perhaps all of the scenes of this production have been taken in the vicinity of New Mexico, as the pueblos of the Indians would imply. Some good horse-manship has been exhibited in this picture. It is the old, old story of a maid loving against the wishes of her parents. Wanda gains her own freedom and that of her lover by drawing the attention of the officer into whose hands they fall in an attempt to escape, to the fact that she loved her Indian brave just the same as we loved the white maiden, from whom by the way, he has just parted.

Just Clara's Little Way (Lubin, Nov. 24).—It is, we believe, safe to say that this excellent Lubin production is, from the standpoint of the artist, the best release of the week. Just Clara's Little Way has been released as a comedy, and it is a comedy, but it is also a thing of such beauty, such simplicity and of such close kin to nature in its portrayal that one wants to weep for very joy at the delicately beautiful lines of its conception. Arthur Johnson and Lottie Briscoe and two others of memorable personality join hands in the development of the picture. It is a splendid production; it breathes in its silent way the truth and sincerity of the simple life; and it is in the business and situation that grows naturally from the quality of plot and characterization that the comedy of the picture originates.

The Leading Lady (Vitaphone, Nov. 24).—Edith Storey, Ned Finley, and Marie Williams have given an unusually artistic rendering to the simple little story of love and jealousy portrayed in this film. The wife of Marsden, who is the leading lady of an opera company is harassed by attentions from a persistent admirer, whom she inadvertently allows the privilege of calling on her at her home one evening when her husband has pretended that he is going out of town. Her innocent sweet nature is imposed upon by Alvin to the extent of introducing an unwelcome carver. The husband, who

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Stuart Robson on hand. Address Hotel York
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Melita's Sacrifice (Lubin, Dec. 1).—A very pretty love story has been woven through the avenues of this picture, which is attractive from a photographic standpoint as well. The idea has been nicely put, and a great deal of rather attends the relinquishing of the hope of a love by Melita that was never to be hers. She rescues the lovers from a dangerous situation, bids them adieu, and allows them to ride away without divulging the secret of her heart.

is hidden behind the curtains, is prevented from being the perpetrator of a crime by the rapid interposition of his wife. A perfect understanding is established, accompanied by reconciliation. South Storey is unusually beautiful in this picture.

A Circumstantial Hero (Biograph, Nov. 27).—On the Biograph Thursday split-reel subject, which has been treated as a farce-comedy, is received well by the audience. The circumstances which made the long, lanky and timid young man a hero are quite amusing. Falling in the life saving line, he goes fishing, and circumstances decree that he and the girl, which the girl of his heart set him to find as a task through which he shall win her, in the stomach of a fish. Split with The Somnambulists.

Edible Fish of the Mediterranean (Pathé, Dec. 2).—A split-reel offering showing interesting views of foreign fish in a well illuminated glass tank. Also, with the picturesque costumes, how the roles of convention must be played as to many traditions when a Hungarian lassie does the equivalent to saying "yes" to her beau.

The Rustler's Reformation (Selig, Dec. 2).—A one-reel drama of miraculous repentance, that relies upon our knowledge of moving picture plots in general and accordingly eliminates the subtleties. The play takes place in the West amid many pretty sun-tinted scenes, but there is very little to recommend this offering except the clear photography. There is so much motion and such an entire lack of dramatic scenes that there is very little chance for the actors to show their possibilities. Cowboy Tom loves Della, the rustler's daughter. The latter's father kills her up in the cabin and is then chased by the cowboys, incensed over the loss of cattle. So that by the time Tom gets to the cabin Della is quite hungry and very thirsty. The rustlers turn up in time to chase the couple to the minister's. The wicked father stands outside, undecided whether to shoot or not. A prayer uttered by the minister in his behalf causes him to seek honest labor and return all the stolen cattle.

The Somnambulists (Biograph, Nov. 27).—Another farce-comedy, on the same reel with A Circumstantial Hero, is really very amusing. The sleepwalkers weave in their quiet way a situation from which evolves numerous comic events.

South African Whaling Industry (Edison, Dec. 1).—This is a remarkably interesting film on the catching, transportation and disembarkment of the whale on the coast of South Africa. The opening scene of the picture shows us a whaling boat in port at Durban, Natal, after which it is seen to sail out to sea. The lining of the heavy harpoon guns, the towing of the cumbersome body of the whale to shore, the peeling off of skin and blubber, all are interesting and unusual sights to most of us. We are also shown the jawbone of a whale measuring fourteen feet and a heart weighing four hundred pounds.

The Strike (Kalem, Dec. 8).—A one-reel drama with typical mining scenery, featuring the work of Irene Boyle, who distinguishes herself in her sincere portrayal of the miner's daughter. She overplays the part, however, where she comes into contact with the foreman and worships him. Why her saving the mine from destruction should cause the mine owner to change his mind, unless it was the effect of her loyalty, is hard to understand. On the whole the offering is a good drama, with convincing atmosphere. Harvey Ford is the son of a miner owner who has come from school to take charge of his father's property. He saves the pretty miner's daughter from insult at the hands of the mine foreman. The latter becomes the leader of the striking miners and attempts to blow up the hoisting machinery with a huge bomb, but is thwarted in time by the pretty daughter. The owner grants the raise in wages, and we suspect that there is a love match in the offing.

Making Eight-Tom Brown (Pathé, Nov. 28).—Showing how and from what rope is made. Very interesting and educational. On the same reel we are shown glimpses of Kvala Lumpur, the capital of the Malay States, with its botanical gardens. Lastly, on the same reel comes some finely colored pictures of pretty girls in the cantons of Switzerland.

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LICENSED FILMS



The Landress and the Lady (Kalem, Nov. 21).—Excellent characterization has been given this short and snappy comedy. Ruth Roland and John M. Brennan are noticeable in the cast, doing their usual good work. Some of the best efforts in the picture are made in the character of Mary Flanagan, a landress who received a note of invitation to a matinee with a ticket inclosed, in place of another which she should have had summoning her to fill the position of landress at the home of Mrs. Graves, whose cook positively refused to put a finger to the contents of the clothes basket. A great deal of good comedy has been extracted from a simple situation, and the film was well received by the audience.

The Dublin Horse Show (Kalem, Nov. 21).—On the same reel with *The Landress and the Lady*, the Dublin Horse Show, which in itself is interesting, proves to be only one of several important events on the other side of the water which the film discloses. The horse show takes place at the Royal Dublin Society's grounds at Ball's Bridge. An amateur wrestling match on Clapham Common, England, is interesting, following which comes the Robin Hood Races; Motor Grand Prix, France; military champions at St. Cloud School, and water croquet at Neuilly-sur-Seine, France.

His Thomas Girl Wife (Lubin, Nov. 21).—Oral Hawley and Edwin Carewe play with remarkable intelligence in this well-constructed drama. The situation of the story is not a new one, but it is one that is as interesting as the subject is old. The college graduate marries a vaudeville queen, according to the subtitle, which, by the way, conflicts somewhat with the main title. Three months after we find the butterfly wife heaping the burden of her extravagances on the resentful husband.

The other man steps into the breach, and the end of the chapter reveals a separation when the wife goes with her new affinity, and the husband, ordained as a clergyman, takes charge of a parish some distance away. The climax of the story is reached when, having heard of her husband's whereabouts, the wife comes to the same town, sends for him, and, in a stormy interview, steps backward out of a second-story window and is killed. Tenderly his resignation to the trustees of the church, he is about to depart, when a young girl with whom he has fallen in love appeals to them not to allow him to depart, and the second love story develops into a thing of beauty, so our imaginations lead us to believe. Excellent work is exhibited by both players, in the latter portion of the picture especially.

The Natives of Australia (Pathe, Nov. 21).—This film shows how natives of the State of Victoria are cared for by the Government and how their love of idleness is sometimes gratified by the distribution of trinkets. Also we see the women weaving baskets, and the men making boomerangs, with which to hunt birds, and spears and shields, which now are used only in the dance. Excellent types of some of the natives appear from time to time. On the same reel with *The Pond Snail*.

The Pond Snail (Pathe, Nov. 21).—An interesting treatise on the habits and life of the pond snail, showing the eggs inclosed in a gelatinous substance and attached to the weeds in the water. A microscopic view of the life of the snail and of the perfect respiratory system is also exhibited. This subject is on the same reel with *The Natives of Australia*.

In the Spanish Pyrenees (Pathe, Nov. 21).—On the same reel with *The Pond Snail* and *The Natives of Australia*, gives an excellent idea of the delights of travel in the Spanish Pyrenees. The party start up the mountains from the Valley of Pamplona, in the Province of Lerida. Then we are shown views of the river swollen from the mountain streams by the spring thaw, the little villages crowning the summits of the mountains, striking suggestions of the feudal system that once ruled the land, the village of Capdella, located 5,000 feet above sea level, and the frozen lakes that are more than 7,500 feet above the sea.

Overruled by Billy (Selig, Nov. 21).—The sub-titles in this picture do not tend to help along the situation. In fact, the good impression of the production is hindered by a certain crudeness and lack of dignity in expression displayed in the sub-titles. The picture itself is very fair, although the plot does not ring altogether true and the main situation of the play is somewhat forced. The characterization is good, and some remarkably clever efforts have been made by the actors.

The Little Substitute (Essanay, Nov. 21).—A simple one-reel drama with perfect construction, clear photography and conscientious acting, the work of Francis Bushman calling for special mention. The story might have been a little stronger if a doctor had been called as well as a trained nurse when the little boy was taken sick. Also the boy, which which fulfills the climax is developed a little too suddenly. A widower is called suddenly to Europe and leaves his infant child with his elderly aunt. A poor widow is disappointed the same night, and fearing for the child leaves it to the care of the aunt's house, where the latter finds it. The widower's baby dies and he arrives back from Europe and thinks that the adopted boy is his own child, the aunt not having the courage to tell him the truth. To the mother of the child, now a trained nurse, who calls to reclaim her child, she says that the child died. The boy is now seen grown to the age of five. He is taken sick and a trained nurse called, who happens to be his own mother. The child recovers, but the nurse hates to leave as she has taken a strange fancy to the boy. At this time a letter arrives from the aunt, no longer able to withhold the truth. Borrowing the widower shows the nurse the letter. She, of course, recognizes the child as her's. And then, to show how convenience enters into marriage, the two older people decide to get married.

The Shadow of Shame (Pathe, Nov. 21).—A one-reel Western drama in which there is everything but a good plot. It seems a shame that the director and a conscientious cast, among whom Grace Wilbur and Francis Carville, as the son and father, excel, should have wasted their efforts on such a poor story. In the first place, we have a father, released from prison, who finds his son, a sheriff, and the latter is not pleased to see his father. Fearing this will ruin his reputation in the district, it seems a shame that such a character must be shown on the screen, especially one who is forgiven (by the director) in the end. We are next shown a convict escaping from the prison, and this is the best thing in the play. The convict, of course, finds his way to where the father is, the latter having remained near where the son is. The convict is still in convict garb, although

the father had to take a train to get there. He steals the father's axe, and the sophisticated singer knows at once that he is going to commit a crime with it and that the father will be charmed with the offense. To our surprise, he does absolutely nothing with the axe, this having been stolen apparently for the purpose of putting the film-wins off the scent. Instead of that, he sets himself pursued by the sheriff and a posse, who follow his trail with ridiculous ease. The escaped convict and the sheriff grapple on the rocks, and the father comes in time to save his son. Whereupon the latter throws his arms around his father in forgiveness. He is quite a son.

Branches Billy's First Arrest (Essanay, Nov. 21).—A one-reel drama with a Western atmosphere, and that is about all. The play lacks interest and furnished very little opportunity for mentionable acting. The direction could have been improved in the sequence of the scenes. For this play we must imagine that Billy is just elected sheriff, and that his star, Marguerite Clayton, is very proud of the star that he is wearing. A city chap appears in town, whose only justification seems to be that he can play the piano. The city chap is going to win the girl away from Billy. He does that through his clever fingering of the piano. But two strangers, sheriffs, appear and tell about a man who is wanted by the law, and Billy recognizes his rival's picture. When he goes to the hotel to make the arrest—his first arrest—he learns that the girl and the piano player have eloped. Pursuit and a lean from his anioning horse to the steps of the moving train gain him the girl and his first arrest.

Scout's Heir (Pathe, Nov. 21).—A one-reel drama with a rather unique climax showing the effect that environment can have on the character. The play is a study of heredity, but we doubt whether it will shed much light upon the subject. The settings are adequate, and the acting of the cast, consisting almost entirely of men, is consistently good. It was unnecessary to have the son attempt to shoot himself the second time. The more morbidity is eliminated from the plays the better for the standard of the moving picture. A millionaire, Randolph, throws his son out of the house for gambling and thievery. Years elapse and Randolph is dangerously ill. The doctor believes that the

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sight of his son will restore his health, and happens upon an outcast, Wainwright, a former well-bred man, who has also come down the social scale, and sets him to go to the sick bed and pretend that he is the son. Randolph recovers and Wainwright is introduced to every one as the rightful son. He is a fine-looking man and soon falls in love with Marjorie, a distant relative, who loves him in return. The real son has come back, and pinning a note on his coat with his name upon it, is going to commit suicide in his father's garden, for he is down and out. Wainwright stops him in time, but sees the note establishing the identity of the son. What shall he do? The doctor who suggested the subterfuge is dead, and no one remains to dispute Wainwright's right as the son except this outcast who wants to commit suicide. He gives the son the pistol and the latter raises it to his temple again. Seeing that the son has nerve enough to do the deed, Wainwright tells him, "Your father made a man out of me, let's see if he can do the same for you." Everything ends well.

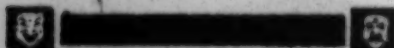
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LICENSED FILMS



The Harmless One (Lubin, Nov. 22).—A one-reel drama which is a prize-winning attempt to correct an existing evil. The play is directed and played in the leading part by Romaine Fielding, and it would be hard to say whether he excels as the actor, in which he gives us an admirable piece of character acting as the "harmless" idiot, or as a director who has given us a play full of intense interest. A fine climax, clear pictures and interest in a message that is familiar to all make this play one of Mr. Fielding's successes. The story is based on the fact that many so-called "harmless" people, in reality dangerous criminals at a moment's notice, are wandering around untrained when they should be in an asylum. The "harmless" idiot in this case is a young man named John, who falls in love with the sweetheart of a motorman. He steals the money to pay his carfare, and then boards the trolley car on which the motorman has the girl on the front seat with him. The "harmless" one knows the conductor and motorman of the car, throws the controller away and promises to tear up the road, followed by the motorman in an automobile. How the girl is rescued by the flying automobile and how the trolley pole is jerked off the wire in time to avoid collision with a freight train is the cause of the exciting thrill. The "harmless" one, now seen to be really a dangerous maniac, is locked up in an asylum.

A Proposal Deferred (Edison, Nov. 22).—The fifth of the "Who Will Marry Mary?" series and one of the weakest of the series. This film can hardly be considered as a play; it is merely an uninteresting incident in the matrimonial pursuit of Mary. For the good of the film it is a pity that she is not seen more. There is too much scheming about money and too little of human interest. The scenery is dreary, the staging lacks finish, and altogether the offering is far below the average. Captain Bradford, who we feel is going to win Mary in the next and last of this series, says some claims out West. He finds that the people who are working the claims have not the title to them and starts suit to drive them off. Mary, who owns the property, arrives to see what the suit is about. She tells Bradford about the suit and he gallantly tells his lawyer to call it off. Of course Mary does not know why he has left for the Farther West so suddenly, and he makes the lawyer promise to keep his identity a secret.

Primitive Man (Kalem, Nov. 22).—A one-reel drama that depicts in a crude way some of the human passions. A better title would be "The Primitive in Man," as the above caption leads us to think that it deals with a film of the prehistoric days. The realism is entirely lacking in the latter part of the film. The dramatic passages here employed have been used very often. A mountain maid is wooed by a beautiful swain, when the primitive man enters her. He knocks the swain down and the maid consents to marry him, won by his imperiousness. The swain calls, some time later, at the cabin while the husband is away. The returning husband mistakes his intentions and locks his wife, the erstwhile maid, alone in the cabin, with only faithful Ponto as guard. She sends a note by the dog to the doctor, and after the latter has called on the doctor, she tells the primitive one that he is father of a little baby. Of course father hurries to the cabin and sniffs at the bedside.

Against Desperate Odds (Kalem, Nov. 16).—A Western melodrama, one-reel offering, full of the best of the genre's stuff, and with some excellent outdoor photography. The plot becomes slightly tangled, but this is necessary so as to bring out the accomplishments of a trick pony around whom the story is written. Miss Darkfeather, as the girl gives the play its atmosphere. Her father, who marries the rancher, but accepts the sheriff, who presents her with a trick pony. The cattle thieves are annoying the rancher, and the sheriff is told to get busy, for the rancher, who was rejected by the girl, is jealous of her luck. The sheriff, who the rancher sends one of his men to steal the trick pony, thus hoping to prove the sheriff's incompetency. The pony is stolen, but is then taken away from the thief employed by the rancher by the horse thieves. The girl follows them, and holds them at pistol point in their own cabin. She manages to give her necktie to the pet pony who takes it in his teeth, and meets the sheriff and his party who are following. The girl is weakening, as her pistol arm grows tired, when the sheriff and party arrive. The horse returns from the thieves to the rancher, who is obliged to pay the reward for their recapture to the girl. It does not appear whether the rancher's part in the theft of the pony is connected. The film ends with the sheriff and the girl in a desirable home, but as they are married we are unable to find any objection.

The Behemoths (Vitaphone, Nov. 21).—The story of this comedy has proved an excellent vehicle for the talents of Flora Finch and John Barry. The story really surmounts to a degree his usual efforts, while the former implies in her work the significance of the word "artist." There is never any question about the work of true genius that looks behind the make-up of Flora Finch, Mr. and Mrs. Naz, according to the implication of the picture, will be comic directions, and Mrs. Naz rules the roost. One evening Mr. Naz, responding to the entreaties of his pals at the club, steals out by way of the window and thence by the grand stairs to the street; not, however, before placing in his bed, as a substitute for his own cumbersome self, a dressmaker's Judy and a bronze bust, which he carefully covers with the bedclothes. Mrs. Naz, thinking that her husband is safe in bed, steals out to a friend's home to play bridge. And the big moment of the production is when Mrs. Naz, returning home previous to Mr. Naz, is terrified at hearing footsteps on the stairs, and by the way Mr. Naz, who is in the throes of a gigantic attack of apoplexy, has thrown his about him, and is in a most marvellous situation. Of course Mr. Naz, who has the wit to gently place Mrs. Naz outside the bedroom door and lock it, routs the burglar, with much banter and snuffing of things to obscure interference with a few lines. Then the hero of the hour takes his admiring wife to his arms and all is well again.

Dollar-Hands-Some (Kalem, Nov. 22).—A one-reel comedy with a fair plot and touches of humor. It concerns a young man whose father wants to marry him from his wealth and useless ways. He gives him thirty days in which to choose a wife and promises him \$100 for every word that she utters. This film is rather hard on the fat ladies, as it teaches that the man himself is the cause of marrying a thin girl. After that the son's only

work was meeting fat people, and how he drops each of his new acquaintances for a father one, and how he asks the weight of each one furnishes most of the humor. He really seems a widow weighing many pounds, but her eldest daughter thinks he is in love with her. He decides to marry the latter, and brings home his bride—weight sixty-seven pounds. His comes in placing love above money wins the father's forgiveness.

Cupid in the Cow Camp (Edison, Nov. 22).—A one-reel comedy full of humor, fun, and well-directed thrills. It is a combination of old action, but welcome when presented with as much vigor and care as in this instance. Set in Omaha where a schemer advertises in the paper that a widow, good-looking and everything else, wants a cowboy husband and then follows this up, when the answers come in, by sending a good-looking photograph, and demanding \$100 for transportation expenses from the gullible cowboys. Now, transport yourself to Cow Camp, where three cowboys (Lamar, Jim, and Wade) Water Sam, and Arlene Bill, made love-sick by the successful wooing of one of the younger cowboys, all answer the advertisement. They send the \$100 each, but no widow comes. So Arlene Bill goes to Omaha, and traces the advertiser to his office, and takes the whole staff away from him. With this they reimburse themselves, and buy the younger man, who is marrying the boss's daughter, a handsome wedding present.

The Hazard of Youth (Lubin, Dec. 3).—A one-reel offering with the usual touch of the mermaid. On the other hand, the offering is full of pathos, and finally ends tearfully. The play seems to lack the necessary snap. The title has nothing to do with the subject of the film. The photographic work is a pleasure to behold. The plot is an extremely simple one, but holds its interest because of the appeal to our emotions. The story preaches a good warning to parents that have forgotten their youth, and try to make the young, frivolous children look at life from their matured and sober viewpoint. Barbara is a pretty girl, who is always sent to her room, and when she is allowed out it is only under the strictest supervision of her father, a disagreeable old man. It is a wonder that he has not discovered Adrian, a youthful friend of the girl's. The latter can stand it no longer and starts to run away. The parents realize their mistake and start to treat their daughter like other young girls. The spirit of it enters into their lives and we see them at the end entering into the gladness of youth with great energy. It is the kind of a picture that will win out with almost any audience.

A Royal Romance (Edison, Nov. 22).—This is a production that tells us more clearly than words ever could the artistic possibilities, the delicate touches of the motion picture. Gladys Hulette, who has written the story, has also played the feminine lead, and has done it with a sweetness and grace that is delightful. Gladys Hulette appears in the picture as Prince Frederick, father of the Princess Olga. Gladys Hulette impersonates Karl, a young but sickly composer. Carlton King is Franz, his friend, and Julian Reed is the doctor who tells Karl that in order to preserve his health he must go into the country. It is there that Karl meets and falls in love with the princess. The scenes at the Black Maria Inn, where it happens that they both have taken quarters, the princess having pleaded for one month of freedom before her marriage to a man for whom she has no love are of the most delicate beauty. Of these perhaps the balcony scene, where the princess, in a setting of luxuriant vines and heavy-hanging tree boughs, maybe screened in the night dew, leans over the railing in response to the serenade of the composer, is the most beautiful. Nothing seems to have been left untried to make the production one of wonderful artistic beauty, and the closing scenes of the picture are of ethereal delicacy. The hand of a master painter could scarcely conceive anything of more exquisite nature than has been molded into the outlines of this picture, in which color and design, illumination and photography, and above all the spirit of true cinema which marks the production, especially in the efforts of Barry O'Moore, have combined to make it a masterpiece of animated photography and almost classic pantomime.

Turning the Tables (Lubin, Nov. 22).—Another good subject with a setting which takes us to the southern part of California at a season. The plot is not an especially startling one as regards originality, but the players have given a vivid portrayal of the situation of the actress playing the role of Nellie being particularly pleasing.

The Ditch (Edison, Nov. 22).—The late Joseph Grall plays the male lead in this picture. The story is an interesting one and has

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***WITHIN THE ENEMY'S LINES

From "A Captured Santa Claus" by Thomas Nelson Page. Colonel Stafford, C. S. A., is captured within the Union lines where he has come to spend Christmas with his children. The bravery of his son saves his life.

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***A TUDOR PRINCESS

A romance of the time of Henry VIII

Henry VIII urges his sister to marry Charles of Austria, and then Louis of France. She loves Suffolk, who barely escapes with his life from the hands of these powerful monarchs.

Released Friday, December 26th

COMING SINGLE REELS

*A PIOUS UNDERTAKING

The tramp steals the policeman's wife's pin and saves the policeman's life.

Released Monday, December 15th

**THE ACTRESS

She learns the depth of true love.

Released Tuesday, December 16th

*FALLING IN LOVE WITH INEZ

It is strenuous work.

Released Wednesday, December 17th

**THE HAUNTED BEDROOM

The ghost of a youth guards his sister's dowry.

Released Saturday, December 20th

*TEACHING HIS WIFE A LESSON

He lands in the police court.

(On the same reel)

PRODUCTS OF THE PALM

Released Monday, December 22nd

**THE UPWARD WAY

The rise of a convict.

Released Tuesday, December 23rd

*MARY'S NEW HAT

She gets it despite hubby.

(On the same reel)

THE JANITOR'S QUIET LIFE

Released Wednesday, December 24th

**HER FACE WAS HER FORTUNE

The first of Wood B. Wedd's sentimental epigrams.

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been developed with considerable artistic sense. It opens in the South, where a bandit who has recently committed several depredations is forced, through privation and hunger, to return to his home in the hills, from which he is driven by negroes armed with clubs. His wife, fleeing with her child, is taken in by a kind old negro, and dies shortly afterward in his cabin. Twenty years later we find the child, Joe Porter, by name grown to manhood, and being sent North by Warren Fisher, under whose employ he has

been, with a letter of introduction to a friend. The young man's future is ruined, however, by the interference of Fisher on his wedding day. The ceremony is about to be completed when Fisher, who has been invited to his friend's house, not knowing of the significance of the occasion, steps to the altar and reveals the fact that Joe's father was a criminal. The story ends with the suicide of Joe. The moral of the story cannot be said to be particularly commendable.

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"'MID KENTUCKY HILLS"—Drama

Monday, December 22d

The young Revenue Officer makes love to a mountain girl, to locate the moonshiners. His object is discovered. She saves him from the infuriated mountaineers. Her love is true. Presenting Edith Storey, Ned Finley, Harry Northrup and Arthur Ashley.

"DECEPTION"—Comedy-Drama

Tuesday, December 2nd

One pretends to be poor. The other poses as an heiress. They fall in love with each other. They tell of their deception and love each other more than ever. Myrtle Gonzales, George Holt, Jane Novak and Thomas Coleman are the cast.

"THAT SUIT AT TEN"

Comedy and Entertainment Weekly December 1994

1. It looks well. He gets caught in the rain. He has to be cut out of it. No more ten dollar suits for him. James Leach has a funny in the Suit at Ten. 2. An entertaining trousse of clever animal action.

"SACRIFICE"—Drama

Thursday, December 11th

Separated from his first love, he meets a second. The second sacrifices her love to bring him and his first love together again. The leads are Anne Schaefer, George Holt and Myrtle Gonzalez.

"THE LIFE-SAVER"—Comedy

Friday December 12th

Cutey cuts a figure in his one-piece bathing suit. Lillian is even more shapely. They both do the life-saving act and decide to get married. Wallie Van and Lillian Walker are the attractions.

"LOVE'S SUNSET"—Drama | Special Feature in Two Parts | Saturday, December 13th
Deceived by one man she redeems her past in the realization of all that is good and true. Her husband becomes aware of her past, drives her from home, and too late awakens to his own folly and injustice. It is strongly portrayed by Earle Williams, Clara Kimball Young and Derwin Karr.

SIX A WEEK

"THE UPRISING OF ANN"—Western Drama

Monday, December 18th

"UP IN A BALLOON"
"ELEPHANTS AT WORK" } —Comedy and Educational

Tuesday, December 18th

ANY PORT IN A STORM^h—Comedy

Wednesday, December 17th

"THE GIRL AT THE LUNCH COUNTER"—Comedy

Thursday, December 10th
Friday, December 11th

**"THE ANCIENT ORDER OF GOODFELLOWS"—Drama, Christmas Story, Special Feature
in Two Parts**
Saturday, December 24th

The Vitaphone Company Releases a Special Feature in Two Parts Every Saturday, and a Comedy Every Wednesday and Friday.

Vita-graph One, Three and Six-Shoot Posters—7 x 9 Photos of Vita-graph Players

REVIEWS OF LICENSED FILMS

Little Raintree (Vivograph, Nov. 28).—A most unusual subject (two really) has been found company in each other. Showing again how a harsh environment toughened the soul of a child until love brought him back to his better self. It is the story of a self-reliant little fellow, the sticky sentiment that so often comes into the life of a child, and how he is acting of the boy is true to childhood. The sub-title are so appropriate as to seem almost a part of the film itself. Through the play run a number of episodic scenes, as when the child is taken to the college and is in the midst of the evident pathos of the title and subject, there is only enough of that motive introduced to give the play the necessary feeling. The scenes are all exceedingly clear. This film joins the ranks of the best ever dealing with child subjects. Little Raintree, the son of a woman, his mother, a drunkard, has just died. His friends independently along the road until he comes to a crossroads grocery. The grocer, a good man, takes him in and gives him work to do. But the grocer's son, a hard, cold man, and how the boy helps to save his grandfather from being robbed are some of the incidents during the next year. Finally Raintree starts out on his own, for the hatred of the human race has done its worst, and a fair chance while his mother lives is still a chance. Little Raintree is a most unusual subject, and a film along the road, however, and be certain that he must turn back to live with the man who has become the greatest influence in his life.

Mounted Officer Flynn (Stell. No. 35) is shown in the foreground, and the picture is the chance of the spy by Officer Flynn. This takes us along some beautiful country at night, the prettiest thing of its kind that we have seen in a long time. Otherwise there is very little to commend the picture, and the story is deplorably weak and also full of illogical action. For some unexplained reason, the bearer of the plans goes in to act on all the night station in the west. From the loss the picture is a way that is not all likely to occur in everyday life. And lastly, Mounted Officer Flynn seems to be possessed with an unusual amount of intuition to suspect the man who is the bearer of the plans, and the secretary of war knows as much as there is was saying for its picture. This board sends one of its trusted agents with plans to the commander of the Pacific Division. That is why he is sent at all. The picture is weak and allows two foreign spies who are following him, to take the plans away. The trusted messenger tells his troubles to the local police and the police themselves tell all his secrets to the water guard. The picture is a weak one. Officer Flynn happens upon them, throws one down on an old wall and punishes the other, whom he happens and takes back to the police department. With

A House of Humor (Edison, Nov. 26).—A satisfactory comedy in one reel with the added trait of some pretty background that the lovers grace with their wooing. It is also an attempt to show up the rougher side of "pro-

tical jokes" and to distinguish American from British humor. In this latter we are not so sure the director has succeeded as in the production of the comedy. As an illustration, the first scene is attracted by the novelty of a dancing picture theater in an up-to-date American town. The purpose of shooting bears and Indians. On the ship he meets some Westerners who invite him to their ranch. He accepts, the more readily, as there is a very pretty daughter. Arrived West, he and Indians. The girl tries to please him by making him her friend, to drive up to Indians, and has her head shot off. The girl's father, a fisherman goes to the rescue, and is captured and bound to a tree. A horrible fate awaits him, but he manages to wriggle loose, and then Britanna rules the roost, knocking them down with his fists, until a mistaken wig reveals the whole scheme. Life is naturally indignant at this form of humor, but the girl causes him to change his mind and forgive the trick that was played.

Dear Sir: Father (Lobs. Nov. 22).—A little comely without much plot or very noticeable humor. We have a communique in this film as well as for a good many others. The father being written and read. When that letter is read, the father of the screen, the letter is again shown without a wrinkle in it. If realism is what we want, may not show the letter with folds in it as it is read. The father of the film is a father who thinks he is a doctor, a son for low who pretends to be our father, and to this end pretends to be a doctor. And gives his patient lots of exercises. On the same reel with "Dear Sir" is "The Doctor's Daughter."

The Lone Wolf (Lubin, Nov. 23).—A comedy with a few good laughs on the same length with *Nick Carter*. *Carter* leaves for the office, taking his wife's swing along. *Alfred* (Harrigan) goes to a ladies' reception, but every thing is so crowded and stifling that he leaves.

The Vanishing Crackman (Milton, Nov. 23).—The first in a series of detective dramas depicting the Adventures of *Clank*. This is an admirable one-real detective drama, logically developed and with the correct amount of action. *Clank* is the name of the big, fat, somewhat amusing of the melodramatic—the *Nick Carter* kind of a story—but rather it is developed upon the lines of a Sherlock Holmes or a *James* mystery. The acting is excellent. *Clank*, whose first letter is *C*, is a detective, and the principal characters are *Clank* and *Clank*. But one adverse criticism. When the two ladies are out in the window, two electric lights, two oil lamps or anything but the two railroad lamps which are too fortuitously of the same color and shape, and the setting of the murderman's room. *Clank* is a superb detective of detective that he is going to visit the house of a certain brain specialist the next evening and steal the same beginning to that celebrity's daughter. (One being prominent here.) *Clank* is a detective, and the brain specialist is full of police. A living image of the brain specialist appears, and tells the lamplighter

of pulse to be taken over the sensitive extrusion
to the bones through the collar, then a light
inasmuch of the collar (sensitive) measures and
the uniformity in the bones to an extent. Now
they find the brain sensitive to the light in his chair
the force of the pulse is taken in the chair
found far in the collar, in the sensitive
has taken the force better control by a sense
of the brain sensitive, who lived in the bones
there has fallen in time, and gives the brain
the force of the pulse to the bones, and the
sensitive, from the sense of his brain, produces
him a great power as detective, in which
are to see him in the sense of this series.

[illegible]

The West Missourian (London, Nov. 28).—Hudson and Co., of London, having taken their agent, that blame of a rival firm, will now arrive in his district and in make every effort to secure the sale from others. He is determined to trade with the best of service and persuade them to do so with the best. While attending in the home town, to meet the wife of John Parker, calls on her and makes her a present of a silk coat. While attending to his business, he is seen to be very friendly to certain villagers, who he has brought to the open by German. The evidence this lady tells "warms of blunder's attention," but the husband refuses to believe it. When, however, the statement is corroborated by the villagers, Parker hops on Misses, and gives her a terrible beating. In a night letter, he writes to the Standard, and tells Mrs. Parker that her husband has not got on an account across the channel, and takes her out in his room with the intention of forcing her to cohabit with him. A storm comes up during the night and wrecks the boat. Misses is drowned, and the Standard writes that the woman was torn along the coast. The terrible harpoon of wandering along the coast, before being rescued, turns the unfortunate woman's mind. His wife's disappearance causes Parker to turn against their baby, and to leave her in care of her aunt. Currier's edition says that the old fisherman catches a draught of the girl, that day goes on about Nell and her, but his son, who has fallen in love with her, takes her away to an

[illegible]

Farmers in Ancient Shoshone
 (Continued from page 10) —In the Shoshone
 showing how little of the water of the
 river has been lost in the process of
 harvesting grain by hand and trampling it
 under water for irrigation and grain. The
 excellent idea of the primitive method shown
 by the sailors.